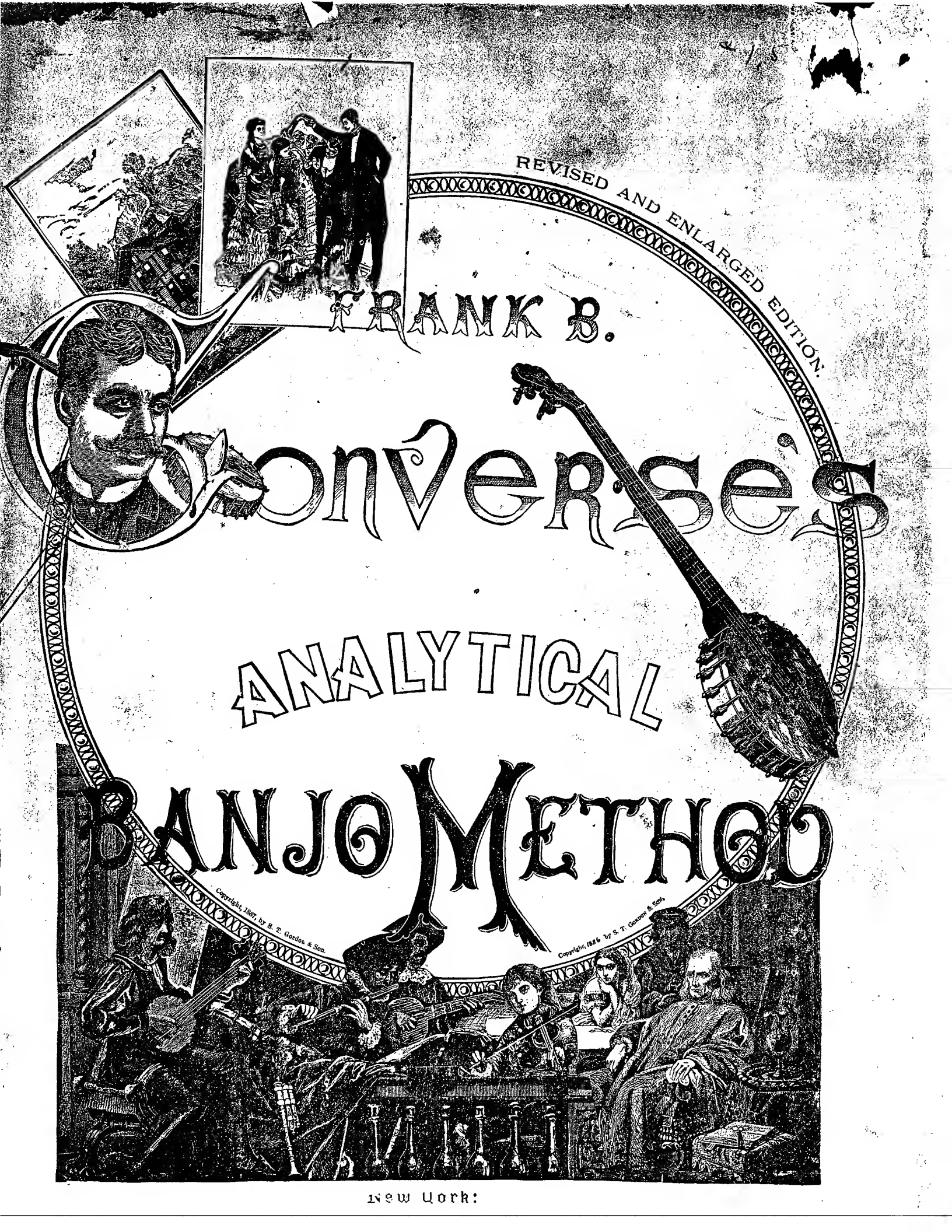
REVISED AND ENLARGED EDITION.

FRANK B.

Converse's

ANALYTICAL

BANJO METHOD



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New York:

REVISED AND ENLARGED EDITION,

FRANK B. CONVERSE'S

ANALYTICAL

BANJO METHOD,

CONTAINING

IN ADDITION TO THE RUDIMENTS OF MUSIC, ETC.,

410 DIAGRAMS OF THE FINGER-BOARD,

ILLUSTRATING, IN A GREAT VARIETY OF FORMS,

EVERY KEY AND CHORD UPON THE BANJO,

Together with Copious Exercises, and Explicit Analyses of all the Movements in Both the

GUITAR AND BANJO STYLES OF EXECUTION,

AND A CHOICE COLLECTION OF NEW AND ORIGINAL PIECES.

HAMILTON S. GORDON, 139 Fifth Ave., New York.

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LIST OF MUSICAL TERMS.

ACCELERANDO, accelerating.
ADAGIO, slowly.
AD LIBITUM, (AD LIB) at will or discretion.
AFFETUOSO, affectionate.
AGITATO, agitated.
ALLEGRETTO, quick, lively.
ALLEGRO, animated.
ANDANTE, slow.
ANDANTINO, rather slow.
ANIMATO, with feeling.
A TEMPO, in regular time.
BRILLANTE, showy, sparkling.
CADENZA, cadence.
CON GRAZIA, with grace.
CON GUSTO, with taste.
CON SPIRITO, with spirit.
CRESCENDO, (CRES) increasing gradually the tone.
DA CAPO, (D. C.) from the begining.
DECRESCENDO, (DECRES) decreasing the tone.
DOLCE, (DOL) sweet.
DELICATO, delicate.
ESPRESSIVO, with expression.
FINE, the end.
FORTE, (*f*) loud.
FORTISSIMO, (*ff*) very loud.
GRAZIOSO, gracefully.
LARGO, slow and measured time.
LEGATO, smooth and connected.
LEGEREMENTE, with lightness and gaiety.
LENTO, in slow time.
MAESTOSO, majestic.
MARCATO, in an emphatic style.
MODERATO, moderate degree of quickness.
MEZZO FORTE, (*mf*) half loud.
PIANO, (*p*) soft.
PIANISSIMO, (*pp*) very soft.
POTPOURRI, a fantasia on favorite airs.
PRESTO, quick.
PRESTISSIMO, very quick.
STACCATO, play the notes distinct and detached.
TREMOLO, producing a tremulous or shaking motion of a note or chord.
VIVACE, (VIVO) quick and spirited.
VOLTI SUBITO, turn over.

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READ ATTENTIVELY

THE PLAN OF THIS WORK.

In the general arrangement of this work the aim has been to prepare an Instruction Book which should be not only thorough and comprehensive, but concise, practicable, and convenient as well; and as conducing to this end the author has deemed it expedient to classify the contents under four distinct heads, or divisions, viz:—GENERAL INSTRUCTION; PRACTICE IN THE GUITAR STYLE; PRACTICE IN THE BANJO STYLE, and MISCELLANEOUS PIECES, and which are explained as follows.

1st. GENERAL INSTRUCTION. This division is intended principally to answer the requirements of a Text Book. It embraces the elementary principles of music: All the rules applicable to the practice; analyses, and illustrations of the various movements and effects, and miscellaneous information.

For convenience of reference the various subjects have been arranged in paragraphs and numbered, and will be referred to throughout the practice by appropriate numbers wherever new exercises or subjects requiring explanation have been introduced.

2d. PRACTICE IN THE GUITAR STYLE. The exercises and pieces contained in this division, and the one following it, have been composed and arranged expressly with a view to careful and practical advancement,— both in the introduction of keys and in execution, and it will generally be found advantageous to pursue the study as arranged. Frequently, upon the repetition of a movement or passage, the fingering has been varied or changed, thereby suggesting a choice, as well as enlarging the variety of exercises.

The portions devoted to CHORDS, ADVANCED ARPEGGIO PRACTICE, etc., have been placed where deemed most convenient for either refereuce or practice while proceeding with the regular course.

3d. PRACTICE IN THE BANJO STYLE. A thorough analysis of the various movements belonging to this original, characteristic, and effective style of execution, fully illustrated in a series of carefully graduated exercises and pieces, enabling the learner to attain the highest degree of proficiency in this style.

4th. MISCELLANEOUS PIECES. A choice repertoire of brilliant and effective pieces, comprising arrangements in both styles of execution, and exemplifying the various principles, movements, effects, etc., explained in this method.

CONCERNING THE KEY OF A, AND THE PITCH.

In the study of music, the key (or scale) of C is the first considered and explained, it being the natural scale,— i.e. not requiring sharps or flats, (see § 23). It is the "model scale," to which all other major diatonic scales must conform in the arrangement of their scale intervals (see § 24 and 25). This, however, belongs to the Theory of Music, and in no way implies that any string of the banjo should either be called C, or be pitched to that tone as established.

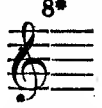
From "early times" the letters A, E, G♯, B and E have been used to name, respectively, the 4th, 3d, 2d, 1st and 5th strings of the Banjo, the letters defining the different intervals as well, and, theoretically establishing the key of A irrespective of the pitch of the instrument; hence it may be inferred that, with the banjo, the question of pitch is arbitrary, and may be modified by circumstances, as, for instance, when playing with other instruments; or again, when accompanying the voice.

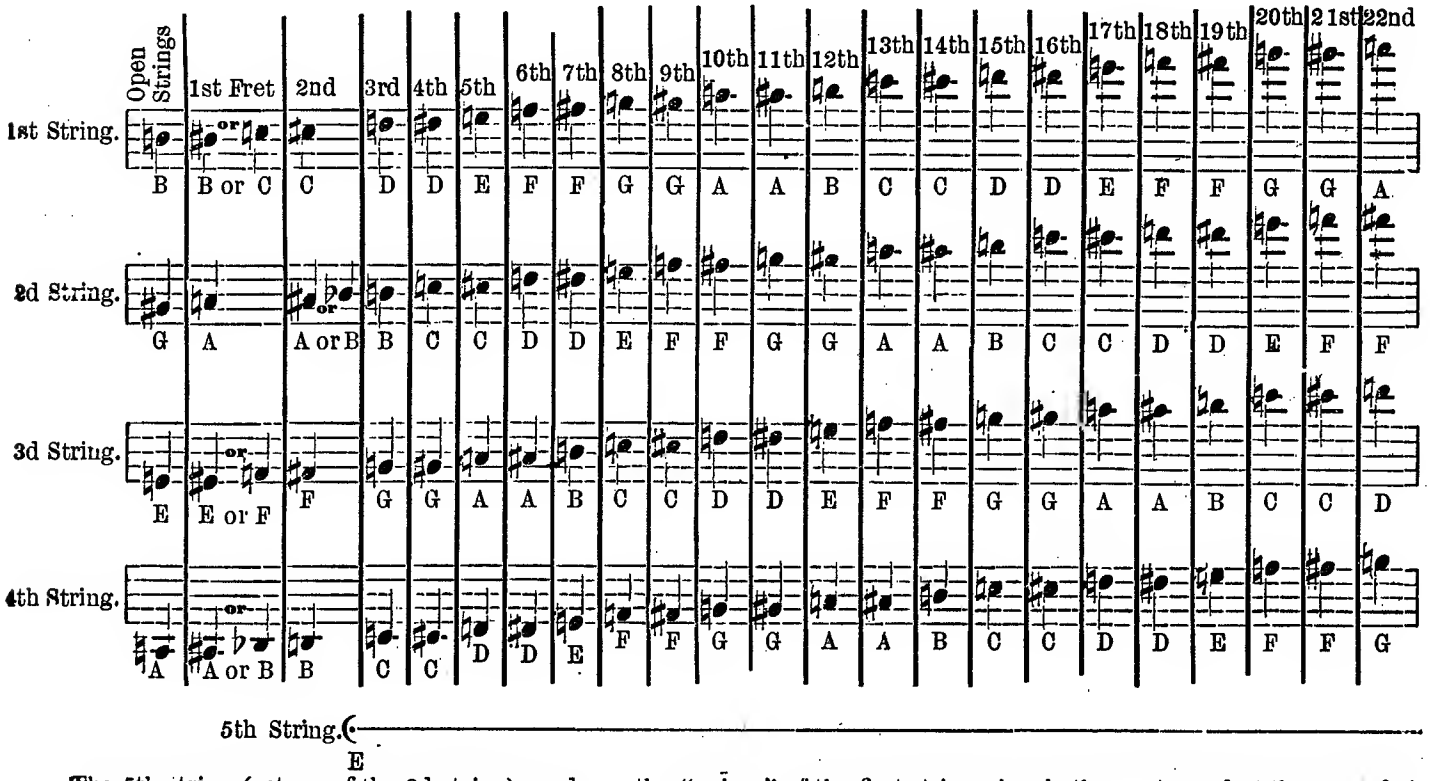
In the latter instance, to avoid difficult accompaniments, the pitch of the instrument should be made to accord, as nearly as possible, with the voice register, and this may be ascertained by a few careful trials with the aid of a pitch pipe.

It may further be inferred from the above that, as relates to reading music, *changing the pitch of a string does not change its name;* that is to say, for instance, A (4th string) pitched to any degree of the scale would still be called A. For example, should it be desirable when playing with a Piano to pitch the Banjo at C, the 4th (bass) string would be tuned to that tone (Piano) and the remaining strings relatively to the established intervals of the "standard" tuning (see "THE TUNING OF THE BANJO," also § 33) and, although with respect to the Piano, the performer would be playing in the key of C, yet he would *think* only of the "standard key," for, viewed practically, the keys of C, on the Piano and A, on the Banjo would be identical.

THE FINGER-BOARD OF THE BANJO.

This diagram shows the position of the notes on the staff that are to be found at each fret upon the finger board, and will be of assistance to beginners in correctly locating the various Positions and Barres.

The Positions throughout this work are designated by a numeral and asterisk, placed above the staff, thus:  the figure denoting the fret at which the lowest *stopped* note of the chord is to be found.



The 5th string (octave of the 3d string) produces the "unison" of the first string when both are stopped at the same fret.

IMPORTANT NOTICE.

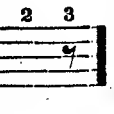
In the theory of Harmony and Modulation, the names of notes are often required to be changed enharmonically, or *in name only;* for example, B♯ (on the first string and 1st fret) may be written C♮; A♯ (second string) and B♭ are the same in tone, and stopped at the same fret; E♭ or D♯ ; D♭ or C♯, &c. A knowledge of this will enable the learner to locate the flats.

CONCERNING THE BANJO.

The Banjo, although a very substantial instrument, is, in consequence of the material required for its "sounding board" (the drum,) a sensitive one.

Practical experience has established certain proportions to be observed in its general construction, the quality of materials, etc., and further perfection depends upon the nicety of assembling and adjustment of the various parts ; the careful setting of the neck (or arm) where it joins the rim, and strength of the continuation, or piece extending through the rim necessary to support the excess of weight in that portion of the instrument, also to give stability to the neck and, what is of equally vital importance, steadiness and strength to the instrument as a whole, for a weakness in this respect will materially impair the vibratory qualities of the instrument. Quality of tone depends largely upon the depth of the rim: the deeper the rim the more sonorous the tone. The tone is also affected or qualified by the bridge, the material of which it is constructed, its height, and location upon the drum. A bridge of pine causes a sharp and short sound ; if of maple, ebony, or any material of greater density than pine, a softer tone is obtained. It should be high enough to remain firmly in its position under pressure of the strings, and when located at one third the distance from the end (rim,) the most powerful and musical tone of the instrument will be obtained. The quality of the tone becomes thin and nasal by reducing the height of the bridge, and placing it nearer the tail-piece.

It is preferable to attach the tail-piece with a strong catgut string, which will secure it at its place while permitting it yield readily with the bridge to the general vibration. The strument should be kept in a dry place, and enclosed in a b or cloth cover, as the "sounding board" (the drum,) being ready absorbent of moisture, soon becomes soft and ex sive upon exposure to a damp atmosphere, and in this co tion the instrument loses that brilliancy of tone for which so celebrated.



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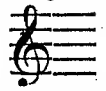
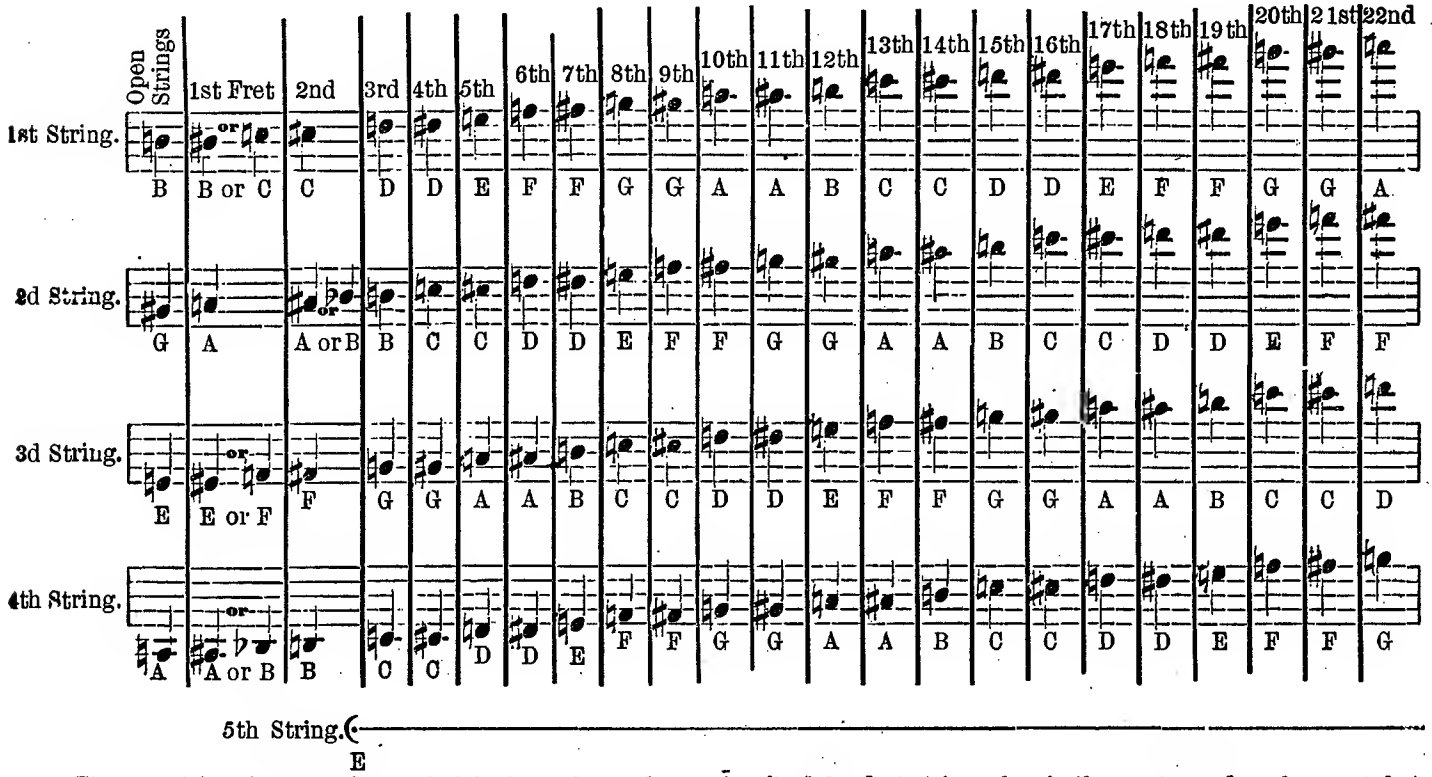
The Positions throughout this work are designated by a numeral and asterisk, placed above the staff, thus:  the figure denoting the fret at which the lowest *stopped* note of the chord is to be found.



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ELEMENTARY PRINCIPLES OF MUSIC.

1. MUSIC (vide Webster) is: Melody or Harmony; a succession of sounds so modulated as to please the ear, or a combination of simultaneous sounds in accordance or harmony.

2. A SOUND is the effect of an impression made on the organ of hearing by an impulse or vibration of the air caused by a collision of bodies or by other means.

3. A TONE is a musical sound, having pitch—degree of elevation—which may be definitely determined according to established principles.

4. A SEMITONE is the smallest interval used in modern music. A tone interval consists of two semitones, (See Intervals.)

5. MUSICAL SOUNDS are represented by characters called notes, of which there are seven forms or varieties.

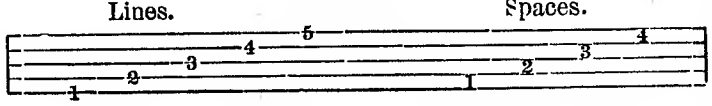
6. THE NOTES ARE WRITTEN on five parallel lines, or in their intermediate spaces.

7. STAFF or STAVE is the name given to the combination of the five lines and four spaces, which taken collectively, form nine degrees.

8. THE DEGREES OF THE STAFF are named after the first seven letters of the alphabet, A to G, inclusive, and the pitch of the tones is determined by the location of the notes upon the lines and spaces.

9. THE CLEF, is a sign placed at the beginning of the Staff, and establishes the location of one particular note, or line, from which the names of all the others will be determined.

THE STAFF.



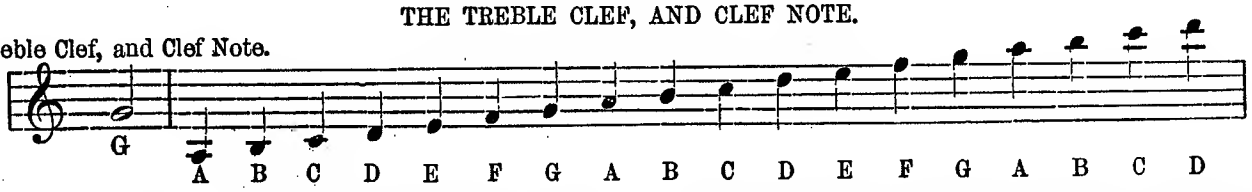
10. ADDED, OR LEDGER LINES, are short lines placed above or below, and parallel with the regular staff lines, for the purpose of extending the compass of the staff whenever it is required to write the notes higher than the fifth, or lower than the first line.

THERE ARE TWO KINDS OF CLEFS in general use, *the G, or Treble Clef*, and the *F, or Bass Clef*. The treble clef is the one used for Banjo Music.

THE STAFF EXTENDED BY LEDGER LINES.

THE TREBLE CLEF, AND CLEF NOTE.

11. Treble Clef, and Clef Note.

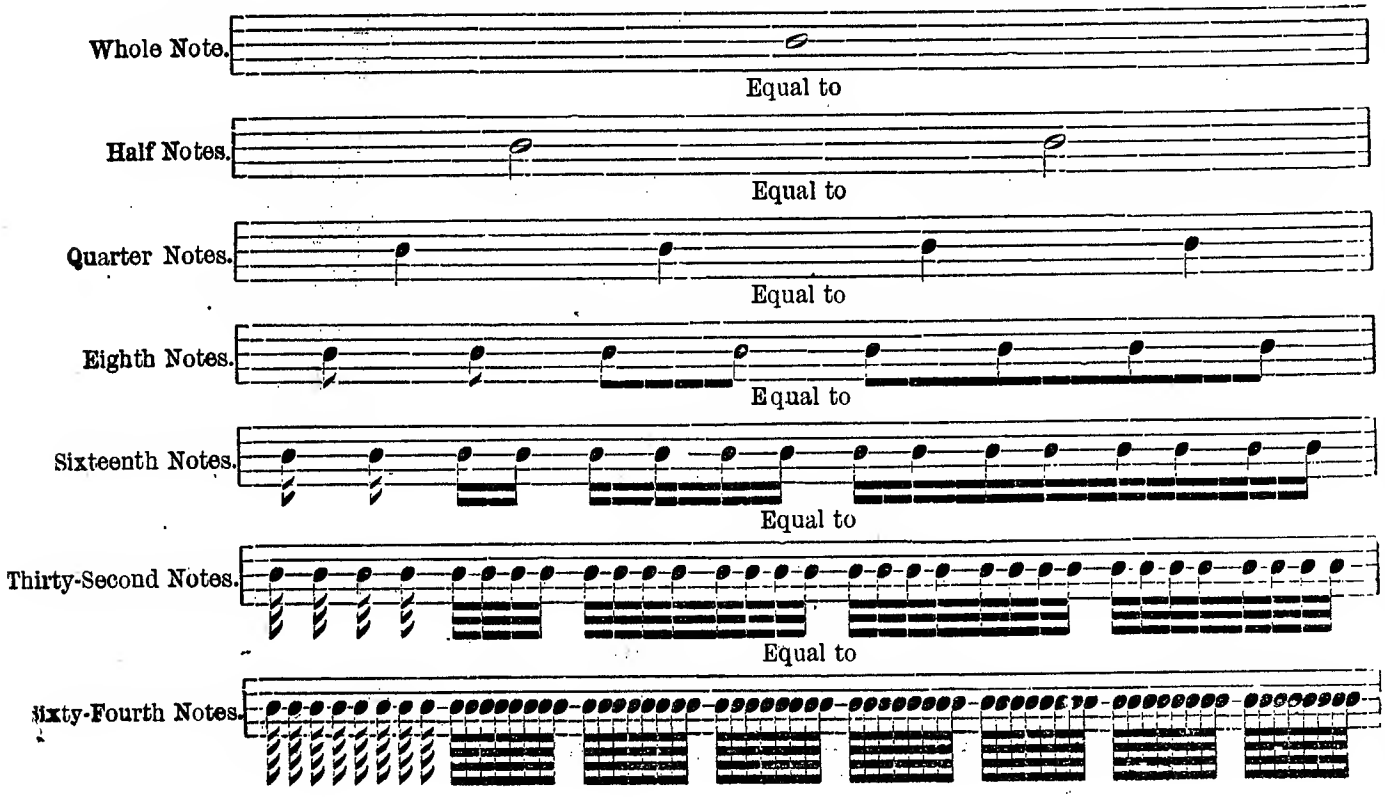


It will be seen that the letters from line to space follow in alphabetical order, and, as only the first seven letters of the alphabet are used for naming all the notes, in the general extension of the scale series these letters are necessarily repeated, consequently the eighth degree from any letter bears the same letter name, and is called its *octave*.

MUSICAL SOUNDS HAVE DURATION, longer or shorter, which is represented (or determined) by the different forms of the notes.

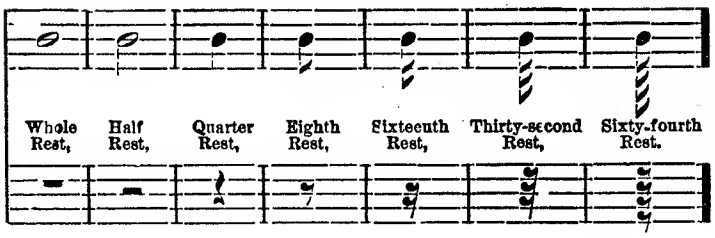
12. THE REST IS A CHARACTER INDICATING SILENCE, or cessation. Each form of note has its equivalent rest, which equals in value—or duration of time—the note it represents.

THE DIFFERENT KINDS OF NOTES, AND THEIR COMPARATIVE VALUES.



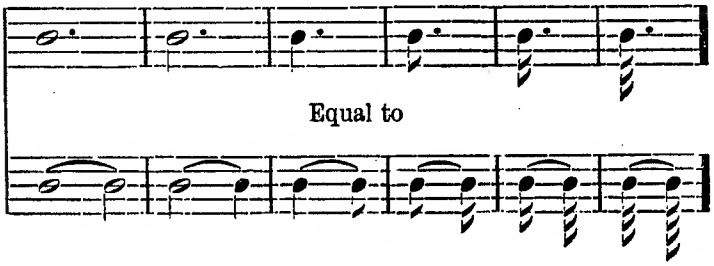
COMPARATIVE TABLE OF RESTS.

14.

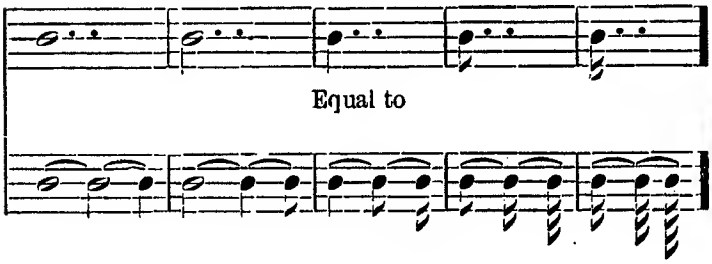


DOTTED, AND DOUBLE DOTTED NOTES AND RESTS.

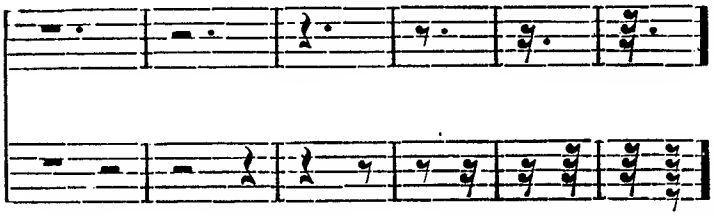
15. A DOT PLACED AFTER A NOTE OR REST increases its value one half; an additional dot adds one-half the value of the first dot, making three fourths.



NOTES WITH TWO DOTS.

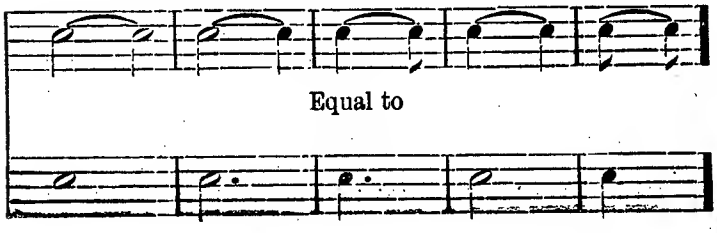


DOTTED RESTS.



16. THE TIE (or Bind) is a curved line connecting two notes occupying the same degree upon the staff. The first note only is played, but its sound is to be sustained (duration allowed) the full time of both. A similar sign is used to indicate the slur, (§ 52) but is then written with the fingering.

TIED NOTES.

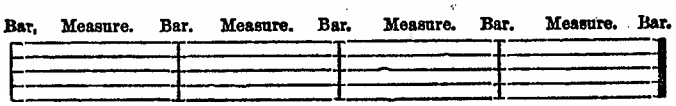


* TIME. MEASURES.

17. EVERY TONE HAS SOME DURATION, longer or shorter, and the time given to a note is called its value.

It cannot be decided from the form of a note aloue how long its duration should be, there being no definite length of duration for a tone other than relative to the time given to the various tones in the same piece; but there exists a general understanding regarding the *tempo* of pieces which will be acquired by experience.

For greater convenience in counting, or beating the time of a piece, it is divided—to the eye—into equal portions called MEASURES, by short lines, called BARS, drawn across the staff.



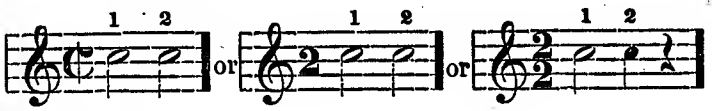
VARIETIES OF TIME.*

18. There are two kinds of time in general use, namely, COMMON TIME, when the measure contains two equal parts, and TRIPLE TIME when the measure contains three equal parts.

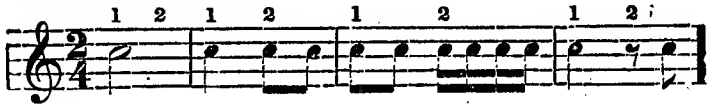
In the classification of both kinds of time, they become EITHER SIMPLE, or COMPOUND.

SIMPLE COMMON TIME is divisible into two beats or counts of equal value. The first a down (strong or accented) beat, and the second an up (weak) beat. It comprises two varieties, styled respectively the ALLA BREVE, and TWO QUARTER TIME, which are represented as follows:

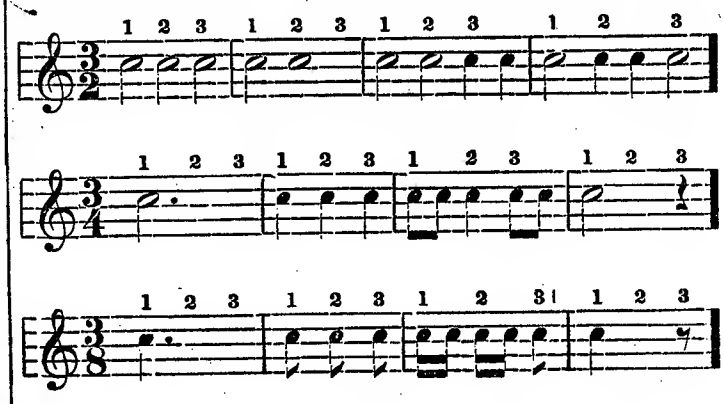
ALLA BREVE.



TWO QUARTER TIME.

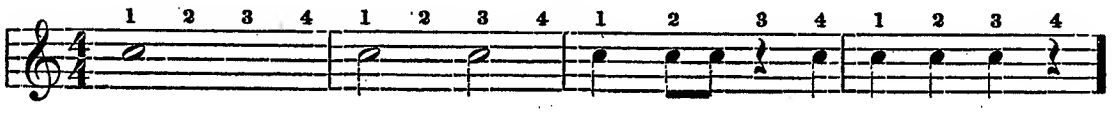


IN SIMPLE TRIPLE TIME the measure is divided into three equal beats, the first a down (strong) beat, and the second and third up (weak) beats. There are three varieties as follows:

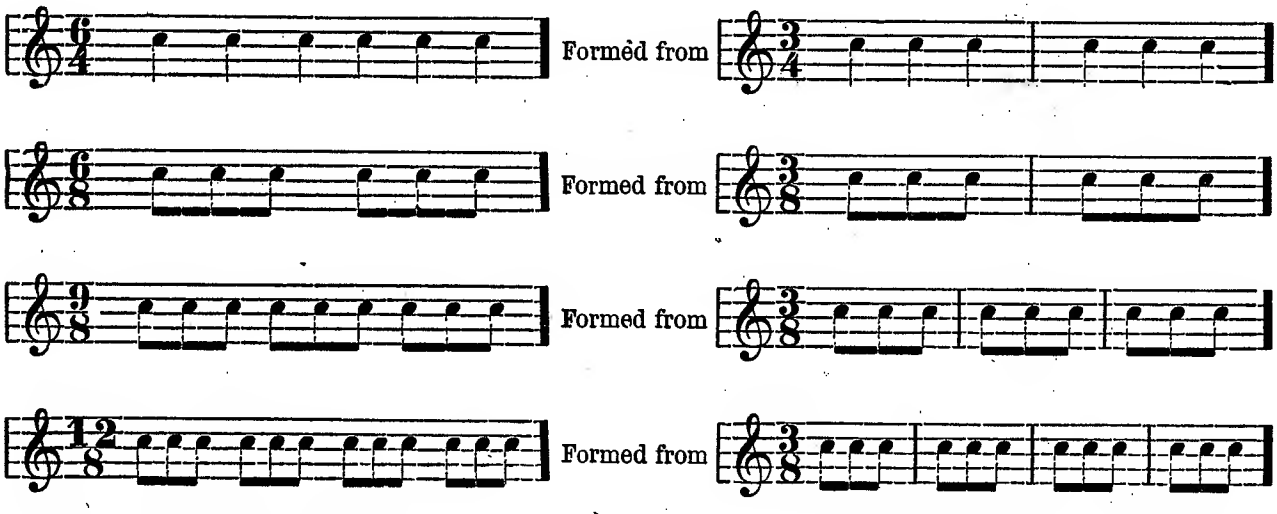


* A list of words—principally Italian—used to indicate the character of movement, etc. will be found on the second page.

IN COMPOUND COMMON TIME, the measure is divided into four beats of equal duration. It will be seen that this is simply the double of Two quarter time, consequently the strong beats will be the first and third, and the weak beats the second and fourth. The 𝄵 is frequently substituted for the figures.



IN COMPOUND TRIPLE TIME, two or more simple triple measures are drawn into one measure. The following are the four varieties:

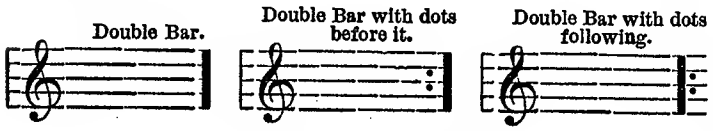


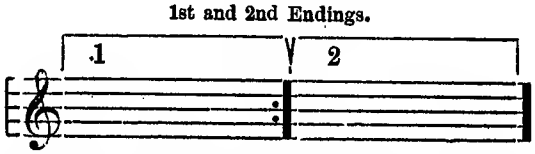
A PIECE OF MUSIC, STRAINS, DOUBLE BARS, DOTTED BARS, ENDINGS, 8VA, DA CAPO, DAL SEGNO, THE PAUSE, SIMILE.

A piece of music may consist of one or more strains,—musical sentences.

In written music a double bar is placed at the end of each strain.

When the double bar is accompanied by dots, either before or following, the strain on the side bearing the dots must be repeated before playing the strain which may follow. Often a repeated strain will have two different endings,—termed 1st and 2d endings. This is indicated by lines and the figures 1, and 2, placed above such measures. Upon repeating the strain the part marked "1" must be omitted, and the part marked "2" played instead.





19. THE TIME OF A PIECE is indicated by figures placed upon the staff at the beginning;—the upper figure giving the number of parts into which each measure is divided, and the lower figure the kind of notes (or their equivalent) required to fill each one of the parts, or divisions.

A measure may consist wholly of notes, or wholly of rests, or of both.

8VA, (ottava) written over a note means that the note is to be played an octave higher than written; it is continued by a waved line; when written below the note is played an octave lower.

DA CAPO, AL FINE, or D. C. means to repeat from the beginning.

DAL SEGNO, or D. S. with the sign 𝄋, means a repetition from the sign, or from sign to sign.

20. THE PAUSE (fermata) 𝄐, signifies that the note over which it is written shall continue for a longer period than its strict time, to be regulated by the taste and judgment of the performer,—*ad libitum* (at pleasure.)

SIMILE, or SIM. When groups of notes of the same value are to be played in succession, they may be represented by one, or two, oblique lines drawn across the staff, with the abbreviation, "sim." above. Measures to be repeated may also be so indicated.

ACCENT. BEATING, OR COUNTING TIME.

21. As measures contain both strong and weak accents, marking, or counting these accents is called BEATING OR COUNTING TIME. The first count or beat in each measure has, invariably a strong down beat or accent. Accents other than the above are indicated by the sign >, or ^, written above the notes.

In the practice of a piece the time should be *counted* aloud.

THE FORMATION OF THE SCALE.

22. THE NAME SCALE (Latin Scala, or a ladder) is given to a consecutive series of sounds, alphabetically arranged, ascending or descending.

A PERFECT SCALE includes a series of sounds starting from any given line or space and extending upward or downward to its octave.

Practically viewed there are only twelve musical sounds. They are divided into tones and half tones (semitones,) dependant upon their distance from each other. The distance from a sound to the one next above or below it is a semitone, and any one of the twelve semitones comprised in the scale may be taken for the key-note in the formation of a scale.

THERE ARE TWO KINDS OF SCALES IN MODERN USE, viz,—THE DIATONIC SCALE and the CHROMATIC SCALE. The Diatonic scale consists of eight fundamental sounds or degrees arranged in the natural order of succession, and extending from one key-note, or tonic, to the next inclusive. It contains seven different intervals (the eighth sound being the octave of the first) forming five tones and two semitones.

THERE ARE TWO KINDS OF DIATONIC SCALES,—MAJOR, AND MINOR.

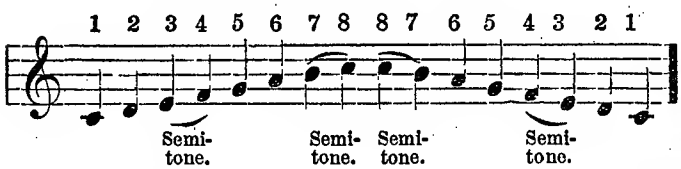
MAJOR SCALES.

THE MAJOR SCALE is so called because the interval of the third from the tonic, or key-note, is major. (See "Intervals.")

In a Major scale all the sounds must ascend alphabetically, by whole tone intervals, excepting from the 3d to the 4th, and the 7th to the 8th, which must be semitone intervals. This arrangement of the intervals of the major scale is fixed, and is the same ascending or descendiug.

THE MODEL SCALE.

23. DIATONIC SCALE OF C MAJOR.



This scale can be written, without employing sharps or flats; therefore it is called the NATURAL SCALE, and is THE MODEL upon which all other major diatonic scales must be formed.

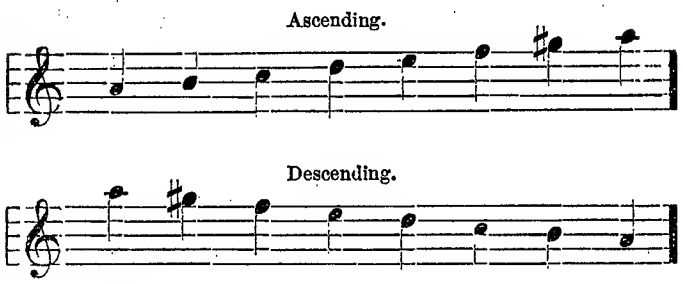
MINOR SCALES.

THE MINOR SCALE is so named because the interval of the third, from the tonic or key-note, is minor. Every Major scale has a parallel Minor scale, or, in other words, every major key has a relative minor key, (and vice versa) which posseses the essential elements of the major key to which it is related, and bears the same signature, (See "KEYS AND THEIR SIGNATURES") but is found to differ in the position of the semitones.

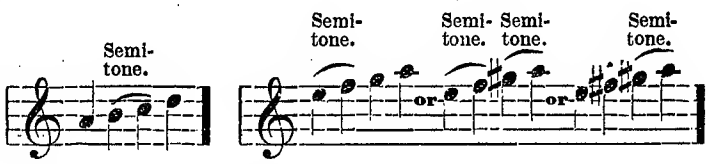
The succession of the tones, and position of the semitones, in the Normal Minor Scale is shown in the following:

THE REGULAR SCALE OF A MINOR.

24. RELATIVE OF C MAJOR.



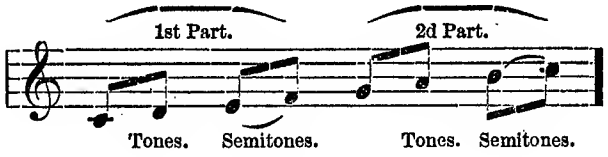
To preserve the melodic order, the sixth note is generally made sharp. The first part, or lower tetrachord is, in all cases, formed on one model, but the upper tetrachord is frequently changed.



The signature gives the descending Minor Scale, but accidentals (See "SHARPS AND FLATS") are required to form the ascending scale.

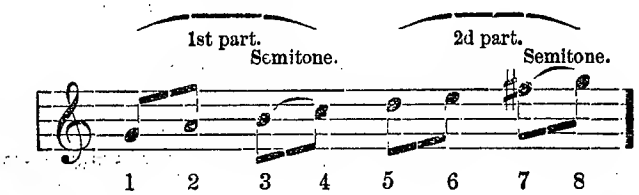
THE SCALE ANALYZED.

25. The major diatonic scale is divisible into two parts, the second being an exact copy (in the order of tones and semitones) of the first.

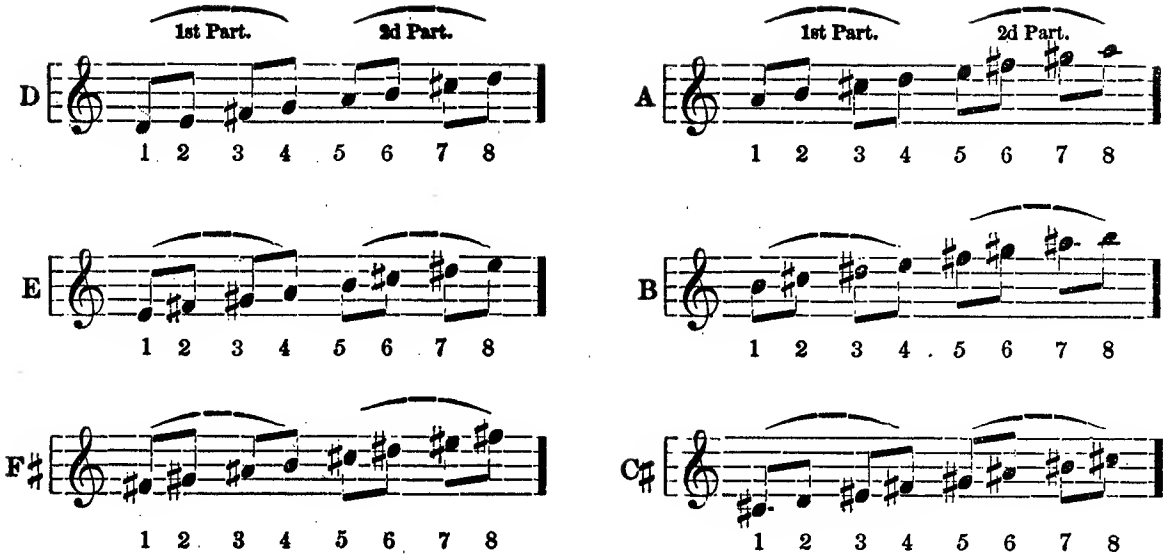


Each of these parts, consisting of four sounds, is called a *Tetrachord*, (Greek τέτρα, "four;" χορδή, "String.")

If the second part (or upper tetrachord) of the natural or model scale be taken to form the first part (or lower tetrachord) of a new scale, it will be found necessary, in order to complete its similarity with the "model scale" (which has the semitoues occurring between the 3d and 4th, and 7th and 8th) to raise the 7th sound by using a sharp.

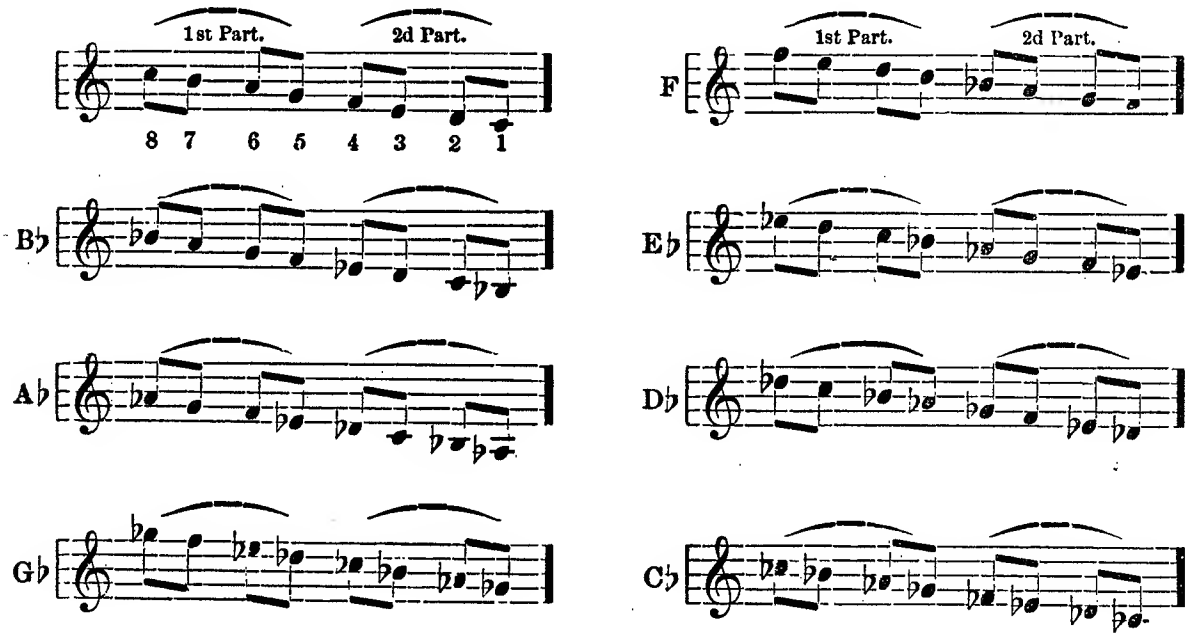


By continuing this process the following results will be obtained, and the differeut signatures established:



From the natural scale, aud taking its *lower* tetrachord to form the *upper* tetrachord of a new scale the following will be produced:

NOTE.—To make the examples clearer the descending order of the scale is given, starting from the 8va (octave) of the first, or key-note.



For convenieuce it is usual to place the sharps or flats necessary to the scale or key at the commencement of the stave, immediately after the clef sign, taking care that they appear in their regular order, as developed from the original natural scale; When so placed they are called *Key Signatures.*

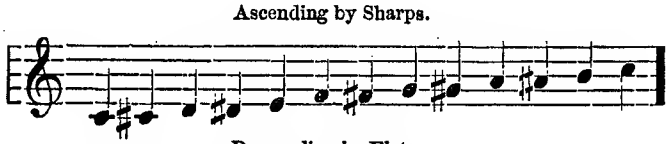
THE CHROMATIC SCALE.

26. THE CHROMATIC SCALE is formed of twelve semitones, alternately major and minor. The name is derived from the fact that the intermediate tones of the diatonic scale were formerly writteu in colors.

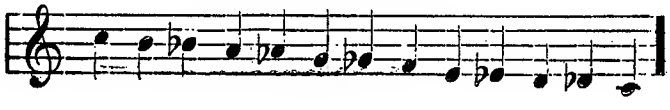
The ascending scale is written with sharps and the descending scale with flats to show that the same semitone can be written two ways, and though producing the same sound, yet theory requires that it be written sometimes as a sharp, and again as a flat.

THE CHROMATIC SCALE.

Ascending by Sharps.



Descending by Flats.

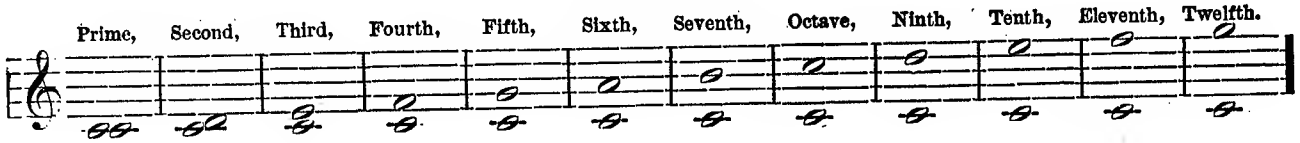


OF INTERVALS.

27. AN INTERVAL is the difference, or distance between two sounds. The smallest interval employed in written music is a Semitone. A semitone is called *chromatic* when it retains its name and degree upon the staff,—as C, C♯; and *diatonic* when it changes its name and degree,—as C, D♭. There are two ways of reckoning intervals; the one by counting the degrees upon the staff from the lower note upwards, and the other, counting the number of semitones.

Intervals were formerly reckoned beyond the ninth, but now the terms *tenth, eleventh, twelfth*, &c., are discontinued, for they are a repetition of the former sounds and therefore named after the corresponding intervals within the octave.

INTERVALS.



THE UNISON is not an interval: if two or any number of voices or instruments sing or play the same sound, there being no interval, it is called *unison*.

Intervals are classified as consonances and dissonances according to the effect produced upon the ear.

The inversion of an interval changes its numeric name: for example, A, to C, is a third, but reversed, C, to A, is a sixth. Deducting the number of any interval from 9, the remainder will be the number of its inversion; thus, A to C is a third: deduct 3 from 9, the remainder is 6, and the inverted third is therefore a sixth.

By raising or lowering, intervals become *Minor, Augmented*, or *Diminished*. Augmented, and diminished intervals are dissonant, also the intervals of the second, the seventh, and the ninth.

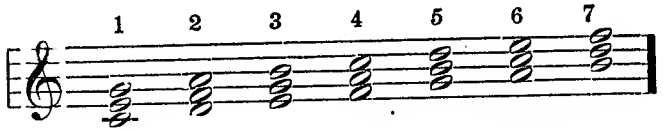
All dissonant intervals have a tendency to move until they find a consonant interval, and this conclusion is termed its *natural resolution*.

Perfect intervals when inverted remain perfect, but major intervals (excepting the 8th, 5th, and 4th,) become minor, and minor intervals inverted become major; augmented intervals become diminished, and diminished intervals become augmented.

CHORDS.

28. A Chord is a combination of three or more tones according to certain laws, to be sounded together as one tone:—and such arrangement is called **harmony*. Two notes so written form an *interval,—not* a chord.

THE COMMON CHORD consists of three tones,—a fudamental tone, with its third and fifth iutervals.



The Common Chord is "spelled" in alphabetical order, omitting every second letter, thus C, E, G, &c. *This should be remembered*. The lowest is called the first or *fundamental;* the middle letter the *third*, and the highest the *fifth*.

The octave of the fundamental is most frequently added to the Chord. The first, fourth, and fifth chords are *major* chords; the second, third, aud sixth are *minor* chords, and the seventh is called a *diminished* chord.

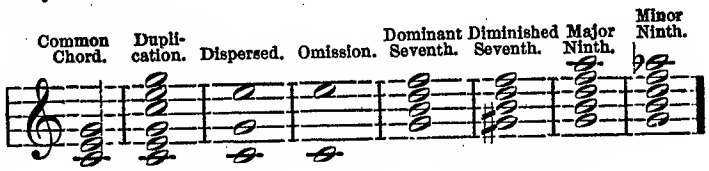
THE CHORD OF THE SEVENTH is formed by adding another third to the commou chord, i.e., a fundamental, third, fifth, and seventh *from the fundamental*.

The Seventh founded on the *fifth degree of the scale* is called the DOMINANT SEVENTH, as it decides the tonic harmony, and consequently is generally employed in modulating. It is generally followed by the chord of the touic, (which it naturally suggests to the ear) or its relative minor.

THE CHORD OF THE DIMINISHED SEVENTH is founded on the seventh degree of the minor scale: it consists of a fundamental tone, minor third, diminished fifth, and diminished seventh.

A dominant seventh becomes a diminished seveuth by "sharping" (raising one semitone) its fundamental.

THE CHORD OF THE NINTH, may be major or minor, aud is formed by adding another third to the seventh. Chords do not always appear in one form, or in close position, but the notes may he arranged in various ways, either by duplication, above or below; omission of a uote or notes, or hy inversion, when they receive new names.



SHARPS AND FLATS, ACCIDENTALS, THE NATURAL.

29. A Sharp (♯) placed before a note has the effect to raise such note one semitone.

A Flat (♭) similarly placed lowers a note one semitone.

A Natural (♮) restores a note that has been affected by a sharp or flat to its original sound.

ACCIDENTALS, are sharps or flats occurring in a piece and not belonging to the signature. Their influence lasts througout the measure where found.

A DOUBLE SHARP (𝄪 or ♯♯) raises a note already sharp another semitone. It is contradicted by a natural and sharp, thus, ♮♯.

A Double Flat (♭♭) lowers a note already flat another semitone, aud is contradicted by a natural and flat, thus, ♮♭.

KEYS. THE SIGNATURE.

30. SHARPS or FLATS placed at the beginning of a piece form what is called the *Signature;* they affect all notes of corresponding names throughout the piece, and indicate the key in which the piece is written.

OPPOSITE SIGNATURES.

31. Pieces commencing and ending with the same chord but having different Signatures are said to have *opposite signatures*. For example, three sharps and four flats, are opposite signatures, for they both denote a key bearing the same letter, hut in one of them it is flat, and iu the other it is not. The difference between the number of sharps and *seven* gives the opposite signature: for example, the opposite signature to *one sharp*, is *six flats;* to *two sharps*, is *five flats;* to *four flats*, is *three sharps*, &c.

* As the character and scope of this work limits to but a brief mention the important and interesting principles of harmony, the ambitious learner is referred to works especially devoted to this subject, the study of which will be found both pleasurable and profitable. The author would recommend, as an excellent work, "Parker's Manual of Harmony."

THE DIFFERENT KEYS WITH THEIR SIGNATURES.

32. In major keys with sharps the key-note is always the semitone above the last sharp written in the signature. In major keys with flats the key-note is the last flat but one written in the signature.

The minor scales have their key-notes a third below the major scales of corresponding signatures.

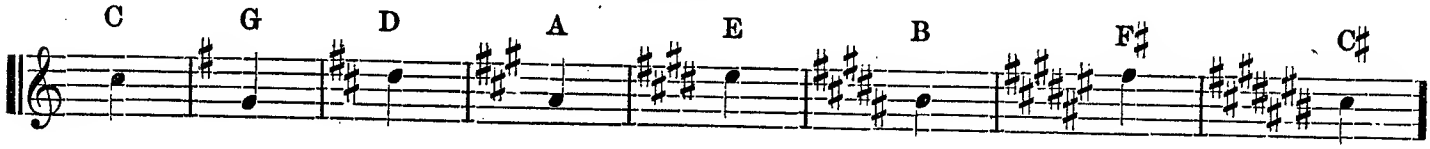
The key C♯, as will be seen, has seven sharps in its scale, and the key D♭ has only five flats, but on the keyboard of the pianoforte the notes played for both scales would be identical

For convenience the key signature D♭ is frequently put in the place of C♯. A like change is frequently made from the key signature C♭, with seven flats to the key B, with five sharps.

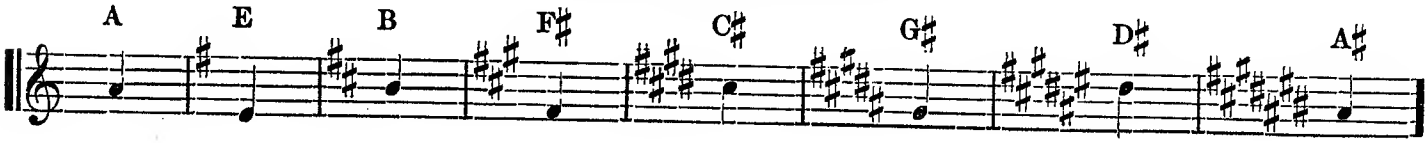
A similar substitution of key signatures is frequently made to obviate the use of large numbers of sharps or flats, and such changes are called *Enharmonic.*

33.

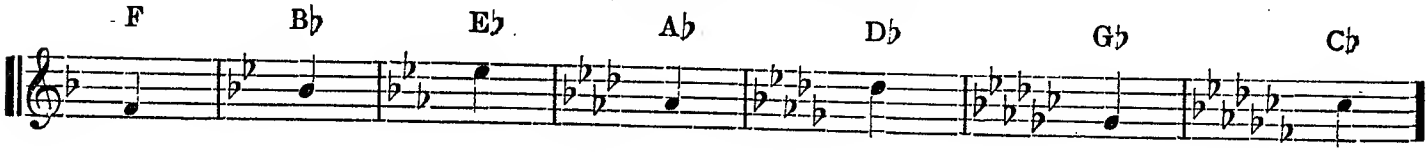
MAJOR KEYS WITH SHARPS.



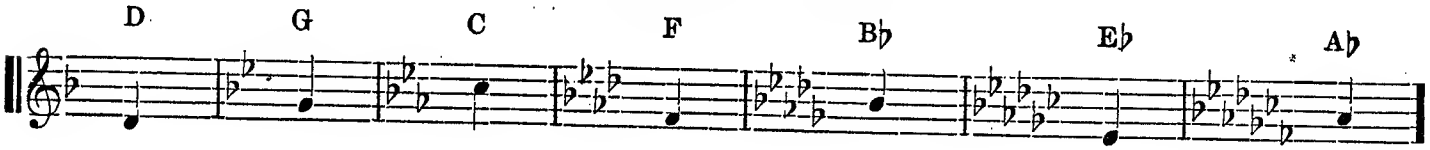
RELATIVE MINOR KEYS.



MAJOR KEYS WITH FLATS.



RELATIVE MINOR KEYS.



The scales have been omitted from this work as unnecessarily occupying space; their chief usefulness (owing to peculiarities of the instrument) consisting in the locatiug of single notes, and otherwise of but little service as practice; and it is believed that their omission will be the better supplied by the various practical scale and other exercises contained in this work, and to be found in the pieces, all of which having been carefully and especially composed and arranged for that purpose by the author. However, the learner should become thoroughly familiar with the various signatures, and, taking the established key of the Banjo as a standard, compare their differences (in sharps or flats) with it. For example, we will take the key of G,—one sharp forming the signature. In the standard key of the banjo (A,) the Fs, Cs, and Gs, establish the key by being sharped notes. In the key of G, only the Fs are sharped notes, therefore the Cs and Gs must be played natural or *one semitone lower* than in the standard key of A.

Again. Taking the key of F, (one flat signature:) there being no sharps in the signature, the Fs, Cs, and Gs must all be played natural (one semitone lower than in the standard key,) and B (the flat note,) wherever found upon the fingerboard, must be flatted, i.e., stopped one semitone lower.

By this practical system of reasoning the learner will be able to comprehend all the keys and scales, and a reference to the fingerboard will supply all further information.

TRANSPOSITION.

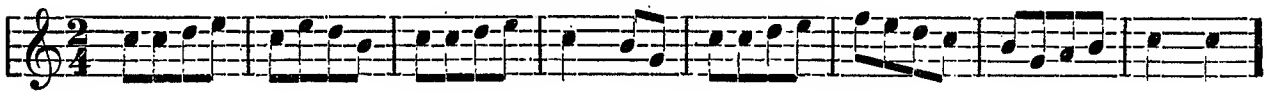
34. A piece is said to be transposed when it is removed from one key to another, ie. written or played at a higher or lower pitch.

Music written for other instruments can, when desirable, be changed, by transposition, to keys favorable to the capacities of the Banjo, and thereby become more easy of adaptation.

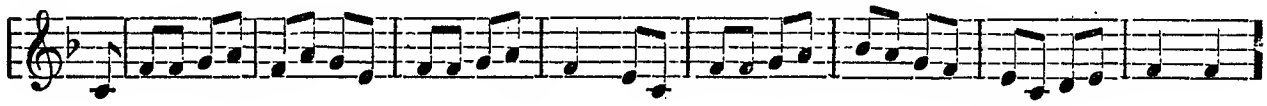
The general rule for transposition is as follows:—Ascertain the key of the piece as written, and then, having decided upon a key into which it is desired to remove the piece, write each note as many degrees higher or lower as the new key-note is higher or lower than the original key.

EXAMPLE.

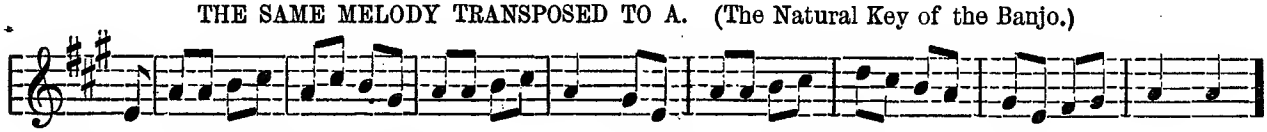
MELODY IN THE KEY OF C.



THE SAME MELODY TRANSPOSED TO F.



THE SAME MELODY TRANSPOSED TO A. (The Natural Key of the Banjo.)



HOW TO HOLD THE BANJO.

35. The manner of holding the Banjo is certainly of great importance.

The performer—lady or gentleman—should sit in an easy but upright position and with both feet upon the floor; the instrument resting on the front of the right thigh, with the finger-board extending transversely to the left hand, which should be sufficiently elevated to receive and retain it at a point nearly on a level with the shoulder line, and inclined forward to such an extent that the performer may just see the line of the frets; the upper rim placed against the breast, at a sufficient inclination to obtain a restful position for the instrument.

Through carelessness the habit is often acquired of placing the banjo in the centre of the lap, with the weight resting against the left thigh.

This, for various reasons, should be guarded against; for even admitting that such a position conforms in some respects to the manner of holding the Guitar, and that many of the rules governing that instrument apply as well to the banjo, yet the manner of holding the Guitar is measurably necessitated by its outline and general proportions, whereas the banjo is quite unlike it in shape — *has an individuality of its own*— and, to that extent at least, must be controled by rules conforming with its especial requirements, or necessitated by its construction.

With the banjo resting in the centre of the lap, the finger-board will naturally extend upward and backward, causing an awkward elevation of the shoulder and a constrained position of the left arm when playing, that will prevent the hand from moving easily and quickly upon the finger-board, and characterize the playing by an ungraceful and spasmodic style of action.

Further, the support for the right fore-arm being carried so far forward, either the wrist will be allowed to press upon the drum, or, what is about equally as objectionable, the little finger (and, with some the third finger also) will rest upon it in order to support the hand, thereby tending to constrain and enfeeble the execution.

POSITION OF THE LEFT HAND AND ARM.

36. Having placed the Banjo as directed, the elbow should be sufficiently elevated to admit of a very slight curving of the fore-arm and wrist. The neck should be held "well in" the fork of the hand formed by the thumb and forefinger, with the thumb placed near, or a little in advance (above) of the first fret, and extending about at a right angle with the line of the finger-board.

In the general assuming, and execution of the various positions it will become necessary to draw the thumb more or less to the back or lower side of the neck, that the fingers may be the more easily extended, but with the exception of holding the barré, it retains its general direction.

Slanting the thumb to the out should be avoided, as it not only shortens the "reach" from the natural position, but tends to disarrange the position of the arm by allowing it to drop too low; the fingers will loose their curve, and, in execution, the tendency will be to bend the wrist unnecessarily, (thereby weakening its power,) and advance the hand and arm in an ungraceful manner.

The wrist should always remain back of the neck, and the palm of the hand so held that the performer can see into it at all times,—as it is never required to be pressed against the neck, for the "fork," when properly controlled, will be found a more convenient and desirable support.

The fingers should be held in a curved manner, approaching or over the strings, which, they should press, when required, with quickness and force, in order to obtain a pure aud clear tone.

The elbow should not be turned violently outward or upward at difficult passages, as a high degree of steadiness, smoothness and grace in the action of the elbow and wrist can he acquired hy careful aud methodical practice, and the control of the fingers.

A graceful performer will not use the thumb for stopping the 4th string, as it requires the elbow and wrist to be thrown upward, a shrugging of the shoulder, and the fingers to he drawn from their position over the finger-board, all of which must be reestablished before proceeding with the piece.

THE RIGHT HAND. BANJO STYLE.

37. The Banjo is played in two different ways ;— the one the "*Banjo*" and the other the "*Guitar*" style of execution. The "Banjo" style is the most effective in giving expression to the peculiar quality and characteristics of *true Banjo music;* also in the rendering of Marches, Quicksteps, etc., particularly when accompanied hy other instruments, an orchestra, etc.

The right fore-arm should rest lightly just above the tail piece, and the wrist should he curved downward and outward sufficiently to enable the performer to strike the strings nearly at a right angle with the drum ; the thumb is separated from the fingers, and extended ; its action is principally from the second joint, in connection with a part turning of the entire hand. When the angle of action is very oblique, the execution will be more lahorious, and the liahility of striking the wrong string — the next above — increased.

Only the first finger and thumh are used. Partly close the hand until the little finger just touches the palm, and in this position press the fingers closely together, therehy forming a support for the first finger.

The strings must be vibrated either by striking them with the first finger nail,— carrying the hand quickly to the strings,— or by pulling them with the end (side) of the thumb, as above directed.

There are but two really fundamental principles or movements governing the action of the right hand in this style, and exceptions or deviations that may occur in the course of execution are not deemed of sufficient importance to now require a special description, as, in the majority of cases, they will he found, reducihle to one or the other of the two movements, (See "THE ROOL," "Sliding Triplets," and further explanations.)

38. To execute the first (or "COMBINATION") movement, close the hand as directed, and, carrying it quickly to the strings, strike, with the first finger, the string required, at the same time placing the thumb, *in anticipation*, on the string that is to produce the following tone ; then, while raising the hand, vibrate, with the thumb, the string upon which it was placed, accompanying the action with a slight turning — outward and upward — of the hand in restoriug it to its original position.

39. In executing tha second (or "HAMMER") movement, the first finger only, is required to strike the strings, the thumb actiug as a support or brace.

The general action of the hand conforms measurably to the above directions, except in withdrawing after having struck a string it is not turned. The fingers are drawn more closely into the hand, and the thumb— instead of heing held apart—is lowered and pressed firmly against the closed fore finger at the first joint ; not extended over, nor drawn far down within the finger, hut placed just where a sensation of firmness may be realized against the ball of the finger, and forming a support or brace sufficient to prevent the finger tip from yielding when brought in contact with a string, (an exception will he stated further on.)

The act of striking resembles the movement of a hammer, and should be clearly defined. The hand should he steadily controlled, and *short in its reaction from the string*, that the movement may be repeated quickly when required. The perfection of this movement is not so much dependent upon length of stroke, velocity, or strength, as firmness and directness.

For the more speedy attainment of perfectiou in execution, the author would strongly urge the frequent practice of the exercises (pieces as well) in both the "Banjo" and the "Guitar" styles, with the arm raised three or four inches from the rim ; not that this should, or will become a fixed habit, but — by exercising the entire arm as well — tending to a higher degree of accuracy, force, and celerity, and a more independent and graceful style of action:

THE RIGHT HAND. GUITAR STYLE.

40. The right fore-arm should rest upon the edge of the rim in an easy manner, — a little higher than in the banjo style, and extend only far enough to permit the fingers to reach the strings.

The fingers should be held partly curved and separated. The elbow should be separated from the side, and the wrist arched outward to sustain the hand, which should be held in an easy manner, and in line with the fore-arm. The fingers in action are drawn in a natural manner toward the palm of the hand : the strings should not be lifted or pulled up, hut drawn obliquely ; the thumh is extended, and should not pass under or within the fore-finger.

In the execution of some peculiar passage, it may be desirable to — temporarily — support the hand hy resting the little finger upon the drum, but in general practice this tendency should be avoided for reasons before mentioned, and furthermore, that it is opposed by many Guitar Authorities.

ECONOMY OF EFFORTS IN EXECUTION.

41. Superfluous efforts or movements of the fingers tend to complicate and retard execution ; from which may be deduced the following :—

Every effort should be timely, defiuite, and made to accomplish a direct, certain, purpose, and therefore the observance of economy of efforts,— making only just so many as may be *necessary to effect the purpose* — must tend to perfection of execution. Delaying to place a finger upon a string until the instant of sounding it, will often affect or retard execution.

A methodical and close system of manipulation for the right hand may be acquired by the observance and practice of what the author terms "*Anticipation*,"—the placing of an unemployed finger upon a string in advance, or before it is required to be sounded, thereby *anticipating* the note to be sounded on that string, and establishing, for the time, a support for the finger or fingers in action; not that this rule is to be invariably observed,—as it would, at times, be found to obstruct the fingering, or too abruptly stop a vibration—nor will such become an inclination from practicing the exercises given in this work, but it will be found that the action of the fingers will conform naturally to the rule whenever practicable, and quite unconsciously to the performer, if, while practicing, the hand is given freedom, and not restrained by resting the little finger upon the drum, as in which case, the hand, finding ample support by that means, will seek no other. As an illustration of this principle in the reduction of efforts, or movements, suppose the third, second, first, and fifth strings are to be sounded in the order named. With the little finger support the fingers will be held *over* the strings, and will, each separately, approach and draw its respective string, thus making *two movements for each*, or a total of *eight*. Remove the support from the drum and the natural inclination will be to drop the thumb, first, and second fingers upon the three strings at once, or at *one movement;* the thumb then draws the third string (second movement) and is immediately placed—in anticipation—upon the fifth string, (third movement;) the first and second fingers draw their respective strings (fourth and fifth movements) and the thumb draws the fifth string, making a total of *six movements*, during which the *fingers acted as supports until all were removed.* Other examples could be given showing five as against eight movements, and, as from long observation this process has been seen to prevail generally, it is safe to assert that the observance of the rule of "Anticipation," will average in general, a saving in movements of about one-third.

FINGER GYMNASTICS.

42. "The gymnast exercises his limbs through preparatory exercises: how, therefore, is it possible for the player of the piano or violin (banjo may be included, the author) to dispense with this gymnastic preparation of the joints and fingers?"—*Professor Rector V. Smith, President of the Royal Gymnasium.*

In the ordinary occupations of life the muscles and tendons of the fingers are extremely little exercised, and it has been found that unless the *tight ligaments and skin folds intersecting the hand transversely* be properly exercised they remain firm and stiff, and for this reason, impede the movements of the muscles, while, on the contrary, the training, or stretching of the *transversal ligaments* produces a remarkable influence on the movability of the fingers and the hand, facilitates the work of the muscles, and imparts to them freedom, steadiness, and precision.

Believing that the importance of exercises tending to loosen the transversal ligaments, and strengthen all the muscles of the fingers, hand, and forearm, will be readily admitted, the author would suggest the following manner of exercise as calculated to assist greatly in imparting to the muscles far greater strength and ease than effected by the continued quick movement of the fingers alone on the instrument.

43. POSITION PRACTICE. LEFT HAND.

1. Hold the banjo as directed, and take—for example—the 1st or natural position. Alternately press and relax the fingers, without, however, removing them entirely from the strings,—the while holding the forearm and wrist quite steady and firm. Repeat vigorously ten times,—or more.

2. While firmly holding the position, move the wrist and arm vigorously in various directions.

Vary these exercises by holding the different positions on the fingerboard. The fingers being thus exercised while separated and placed at the proper distances will in execution be found to act quickly and with precision.

In concluding this subject the author would advise the learner to arrange other exercises whereby the various muscles will be sufficiently brought into exercise and activity.

HOW TO PRACTICE.

44. Generally speaking too little importance is attached to the subject of practice, and consequently much time is wasted. Practice, to be efficient must be upon a good principle, combining method with diligence, otherwise bad habits will be acquired, and errors become confirmed and rendered more difficult to conquer. It is therefore very essential that the learner should recieve proper instruction from the very commencement.

Patience and perseverance in thoroughly understanding and playing the elementary exercises cannot be too strongly impressed on the learner's mind, as upon these will depend all future progress.

If there are but two notes to be played, still those two notes must be well done, and therefore they should be repeated until it has become habitual to do them well.

Never pass a mistake, but, at once, recommence the passage or movement and play it over and over again until it is mastered.

Practice slowly at first, and when the passage is done correctly, increase the rapidity to the desired degree.

Much time will be saved by selecting and practicing the difficult points of a piece separately; also by practicing a piece in small portions,—joining the portions as fast as mastered.

THE TUNING OF THE BANJO.

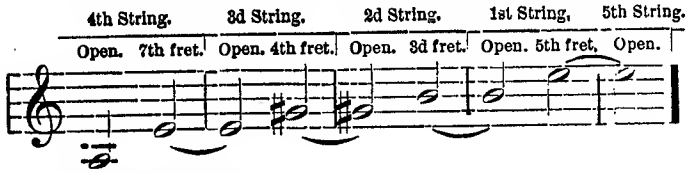
45. To measure by the ear the many divisions or distinctions of which tones are susceptable, or decide when two sounds are in unison (sameness of pitch or degree) is an art to be acquired only by careful observation and practice. However, the following directions will assist the learner.

The 4th string is tuned to the tone produced by an A tuning fork, pitch pipe, or piano. Placing a finger on the 4th string at the seventh fret will give the tone E, to which the 3d string must be tuned. Then place a finger on the 3d string at the fourth fret which will give the tone G♯, to which the 2d string must be tuned. Then place a finger on the 2d string at the third fret, which will give the tone B, to which the 1st string must be tuned. Then place a finger on the 1st string at the fifth fret, giving the tone E, to which the 5th (short) string must be tuned.*

TEST OF TUNING.

The 5th string is the distance of one octave above the 3d string. Placing a finger on the 4th string at the second fret, gives the octave below of the 1st string. Placing a finger on the 2d string at the first fret gives the octave above of the 4th string.

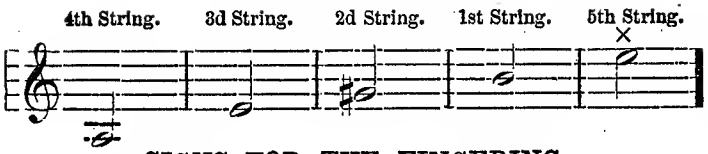
46. THE PROCESS OF TUNING ILLUSTRATED.



NOTE.—The pitch of the banjo is one octave lower than represented by the G clef, consequently the sounds of the strings agree with the notes of the lower or Bass Clef, which, however is not used to represent Banjo music.

* In tuning the instrument to a different pitch the same general directions are followed. For example:—should the 4th string be tuned to C, the 3d string would be tuned to G, the 2d string to B: the 1st string to D, and the 5th string to G,—an octave above the 3d string.

THE BANJO IN TUNE.



SIGNS FOR THE FINGERING.

47. An "open" string is the natural string extending from the Bridge to the Nut; it becomes "closed," or "stopped," when pressed firmly upon the finger-board by a finger of the left hand.

The fingering is indicated by figures written above or below the notes, as follows :—

LEFT HAND. Written above the Notes.

An open string by	0
The index, or first fiuger	1
The second finger	2
The third finger	3
The fourth (little) finger	4

RIGHT HAND. Written below the Notes.

The thumb by	×
The index or first finger	1
The second finger	2
The third finger	3
The fourth finger	4

In the author's former works on the banjo, the fifth (short) string is distinguished by being written with a double stem, the upper one resembling a sixteenth note, but as this resemblance has, at times, been found to mislead, he has deemed it advisable to adopt, in this work, the sign ×, placed above the note required to be made ou that string; when written below it indicates the action of the thumb on some string other thau the fifth.

THE THUMB.

The thumb is a very important member, and, to a great extent, controls the remaining fingers; ofteu as a support for them when in action, and, by *anticipation* in location, tending greatly to the acquirement of close and certain technique.

N. B. When the sign × is placed just below the first line (D), it belongs to the regular fingering; if upon any other space, or line, *it shows where the thumb must be placed in anticipation, or, for a support.*

GENERAL RULES GOVERNING RIGHT HAND FINGERING. (GUITAR STYLE.)

48. The following rules are for general observance, although subject to exceptions, which will, however, be readily perceived, where they may be found.

When placing the thumb upon the third string, place at the same time, the first and second fingers upon the second and first strings.

With the thumb upon the fourth string, place, at the same time the first, second and third fingers upon the three strings.

Chords of five notes are often more effectively played by employing the five fingers,—the first finger upon the fourth string.

The thumb never plays the first string, and rarely extends to the second, except in the tremolo, or when sounding melody notes.

The first finger is not employed on the first string except in tremolo, or the following rule :—

A succession of single notes occuring on one string—with or without an accompanying bass—are played with the first and second fingers alternately, and often with the third finger added.

RELATION OF THE STRINGS AS INTERVALS.

49. The fourth and third strings (A, E), form the interval of a perfect fifth; the third and second strings, (E, G♯), the interval of a major third; second and first strings, (G♯, B), the interval of a minor third; the first and fifth strings, (B, E), the interval of a fourth; the third and fifth strings an octave; the fourth and first strings a major ninth, and the fourth and second strings a major seventh. The octaves of the open strings are found at the 12th fret.

Octaves ou the fourth and first strings are obtained by stopping the fourth string two frets above; on the fourth and second strings, by stopping the second string one fret above. Octaves on the third and first strings are separated by five frets.

Unisons on the second and first strings are separated by three frets; on the third and second strings by four frets, and on the fourth and third strings by seveu frets.

The fifth string produces unisons with the first string, when both are stopped at the same fret.

N. B. When two notes which usually are found on the same string are to be sounded together, hold the upper one at its regular place, and the lower on the next string.

MISCELLANEOUS FINGERING.

LEFT HAND MOVEMENTS.

THE PULL, THE SLUR, THE SLIDE.

50. The left hand may frequently relieve the right by pulling, and thereby sounding a string. The movement is called a "pull," and is indicated by a half circle drawn under the left hand finger sign, thus, 1 2, &c., the figure indicating the finger required to pull the striug. The hand and remaining fingers should be held as steadily as possible, and the finger drawn forcibly, pulling the string a little to one side.

When two or more notes occurring on the same string, are to be pulled in succession, the fiugers required must all be placed upon the string at the same time, and, in pulling, the finger holding the next lower note must retain it firmly the proper length of time.

51. The Sweep Pull is executed by the little finger, when, —while holding a positiou with other fingers—it is drawn vigorously across the strings.

52. The Slur is indicated by a curved line joining the left hand fiuger signs, 1 2; the first note is generally struck, and the slurred note produced by forcibly dropping the proper finger of the left hand—with a hammer movement—upon the string at the required fret, by which effort the desired tone is obtained. The slur often follows the pull, (*See Trill*), and the slide. The first slur can be followed by others with the remaining fingers without again striking the string.

53. The Vibration Slur is executed by forcibly and quickly dropping a finger of the left hand upon a string at the proper fret, and, by this effort alone, causing it to give the desired tone. Scale passages may be performed by combining the different slurs and occasionally striking a note.

54. The Slide is indicated by a straight line connecting the left hand finger signs. Stop the string as required, and after striking to produce the first tone, slide the finger—retaining it firmly upon the string—to the fret where the second note is to be found, thereby "carrying" the tone. To obtain a better position of the fingers for the movement following the finish of the slide, it may be terminated with some other finger by holding it closely against the sliding finger. Often an ascending slide is effectively terminated by a slur.

All the above movements (excepting the sweep pull), may be doubled, i.e, executed upon two strings with as many fingers

RIGHT HAND MOVEMENTS. IN BOTH STYLES OF EXECUTION.

55. THE ROLL, iu the Banjo style, is indicated by a waved line, ~~~ drawn below the notes. It often partakes of the character of au embellishment, and is very effective in both styles of playing. In the "Banjo" style it is executed as follows:—It commeuces with the "combination" movement of the third and fifth strings. Strike the third string and, with out raising the hand, push the first finger (nail) across the second and first strings, sounding them; follow with the fifth string while raising the hand, *thus completing the combination.* When the fourth string is added, it is struck after the manner of a grace note,—the fiuger, with the same effort sliding to the third string, the effect being a nearly simultaneous sounding of both strings. The two notes are written on one stem. As an embellishment it precedes a principal note which recieves a strong accent. Triplets to be played in this manuer are indicated by the same sign. The Roll in the "Guitar" style requires no particular descriptiou, as it conforms to the regular fiugering, and will be readily recognized.

56. THE DRUM, (Tambour,) is indicated by a Capital D, over the uotes, and is produced by raising the arm from the rim and strikiug the strings near the bridge, with the side of the thumb, allowing it to fall at full length upon them, when it is quickly withdrawn. This movement is effectively introduced in Marches, Fandangos, etc.

57. THE DRUM TREMOLO is a fine effect resembling to a degree the Tambour, the arm being also held in the same manner, but which, perhaps might more properly, be classified as a tremolo. It is executed as follows:—Extend the fingers, pressing them firmly together and facing the strings; then, while holding the hand, wrist, and fore-arm quite rigid, strike the strings as rapidly as possible for the required time. The abbreviation "trem." above the *chords* indicates this movement.

58 THE RASCANDO (Scratching, or raking the strings) is indicated by the abbreviation "Ras." above the notes, aud is performed by closing the fingers tightly to the palm of the hand, holding the closed hand facing the strings, aud, commencing with the little finger, throwing them open successively, raking the strings by this backward motion.

59. THE TREMOLO, is indicated by the abbreviation "*trem.*" written above the notes.

IN THE BANJO STYLE, it consists in the rapid reiteration, alternately, of two notes found on different strings; commencing generally with the upper, and terminating upon the lower note. It is merely the combination movement rapidly executed, and may combine any two strings. The fore-arm is generally raised from the rim, and held constrained to a degree sufficient to admit of a tremulous movement being sustained by the hand.

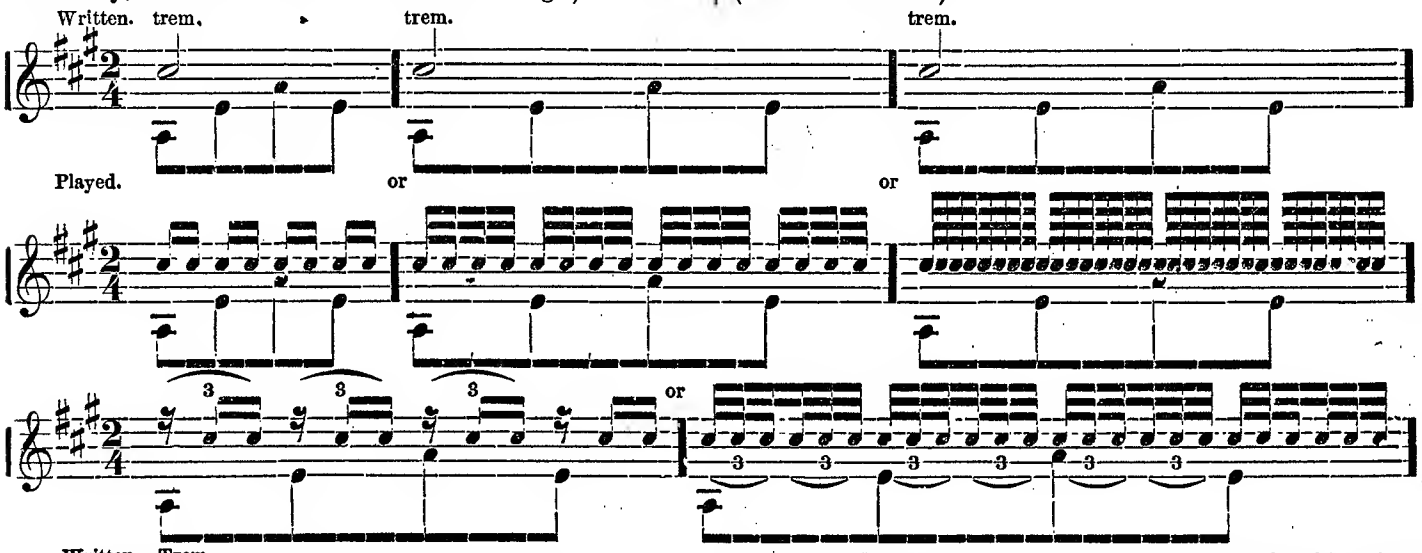
60. IN THE GUITAR STYLE, the tremolo is produced by the rapid reiteratiou of one note upon a single string, although it may be extended to embrace two contiguous strings. The fore-arm rests upon the rim, and the hand is supported by placing the second finger (often the third also) upon the drum; the wrist is arched outward, drawing up the hollow of the hand sufficiently to admit of extending the forefinger and thumb and the placing of their tips upon the strings. The lower notes are played with the thumb, while the forefinger produces the tremolo by being moved rapidly forward and backward across the string, with sufficient force to cause a vibration both ways. At the commencement, the forefinger and thumb are placed upon their respective strings and are *drawn towards each other, producing simultaneously two* tones; the finger continues the tremolo while the thumb is held *above* the strings until required to sound another note, when it is replaced upon a string and the action repeated. The movement of the forefinger is oblique aud inward; the thumb is held sufficiently advauced to avoid the finger, and moves as if to form a cross with it.

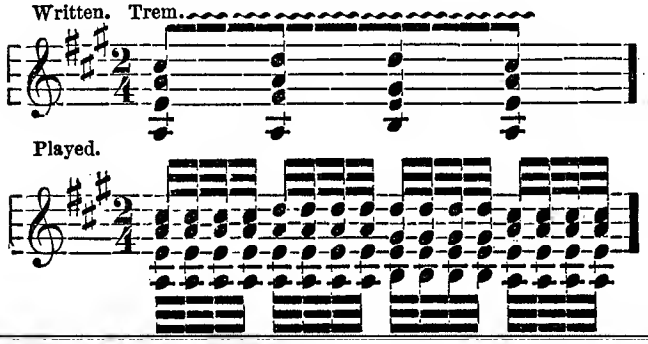
These are general directions for acquiring this movement Afterwards it can be varied in many ways to suit caprice or requirement, and with or without supporting the hand. It may be played in the character of triplets,—the thumb sounding the first note, and the finger, with a forward and back movement, the two following. This, however, is a departure to some extent from the general directions, in that the thumb and finger act independantly of each other at the commencement.

61. When it is desired to produce the tremolo on the fourth or fifth strings, it is played with the thumb.

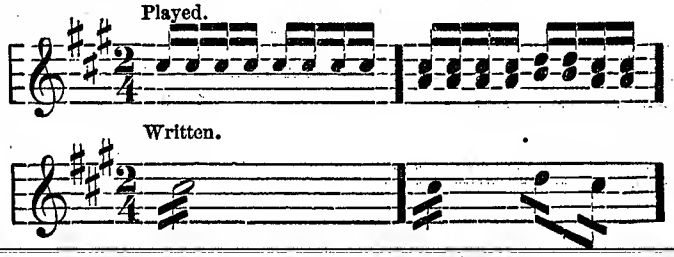
In playing chords the forefinger controls the two upper, and the thumb the lower notes; when the thumb plays single bass notes, the tremolo on two, or three strings may be sustained with separate fingers on each, in which case the fingers are held closely together at their tips, and the hand is supported by the fore-arm resting upon the rim.

62. The tremolo notes have their stems turned up. Tremolo chords will be written as in the example, that they may be distinguished from the tremolo movement before explained. (See "The Drum.")





Groups of tremolo chords, or single notes may be abbreviated in the writing by small dashes, according to the value of the tremolo notes, as shown in the following illustration.



POSITIONS. THE BARRÉ.

63. The term "Position," relates to the arrangement of the fingers of the left hand, when stopping the strings. *A position receives its name from the fret at which the lowest note (in pitch) of the chord is held, without regard to the location of the remaining fingers, which, therefore, may be employed in various ways.*

The term "BARRÉ" designates a *particular way* of holding a position. It is formed by pressing a finger (generally the first) across the entire finger-board at any fret. Its action may be viewed as establishing, for the time, an instrument of a higher pitch, or shortened to the extent indicated by the number of frets distant from the "Nut" at which it may be placed,— the finger, so to speak, forming a new "Nut." Taking this view, all the changes—the attendant harmonies, major and minor of the *new key* thus established; the dominant and diminished sevenths, etc., can be readily formed by observing, relatively, the same distance from the new nut (the barré) required for similar changes or modulations when made with the full baujo, or fixed nut. The above describes the "open barré," and when pressing but two, or three strings retains its name.

64. THE FULL, OR CLOSED BARRÉ is formed by holding the open barré and stopping, at the same time, the second and first strings at the first and second frets, holding a chord relatively the same as found at the "Natural" or first position at the nut.

IN HOLDING THE BARRÉ the thumb drops lower down and presses against the back of the neck, while the elbow is carried farther from the side.

Upon the Middle finger-board (above the 5th fret) the second and third fingers may generally be employed in holding the full barré, and other positions may be held without releasing the barré, but lower (toward the nut), owing to the greater distance between the frets, it becomes difficult to do so without an awkward extension and straightening of the fingers, and an ungracoful curviug of the wrist and arm, consequently the position is frequently held with the third and fourth finger.

MISCELLANEOUS INFORMATION RELATING TO THE BARRÉ.

65. Both barrés produce major chords. The open barré holds a chord of which the 3rd string gives the fundamental, or tonic (key note). With the closed barré the fourth string becomes the tonic, and the second string its octave.

The open barré produces the domiuant chord of the closed barré, and bocomes the dominant seventh by stopping the first string three frets above, where, by stopping the third string one fret above, it is converted into a diminished seventh. The fifth of the chord (an octave lower) is on the fourth string two frets above.

Closed barré chords are chauged to miuor chords of the same name by stopping the first string one fret (one semitone) lower.

Open barré chords are changed to minor chords by stopping the second string one fret (semitone) lower, which necessitates taking a position other than the barré.

The relative minor of the closed barré (from and above the third fret) will be found three frets (a minor third) below, by holding the closed barré in the minor form, or six frets above by holdiug the second positiou on the third string.

The relative minor of the open barré will be obtained by holding the minor form of that chord three frets below, or five frets above,—holding the closed barré in the minor form.

The closed Barré is indicated by a capital B, and a numeral naming the fret, and the open barré by a small b, aud a numeral.

The Position (other than barré) is indicated by a large numeral and asterisk, thus: **5***.

66. An executant takes a position at once, as a planist strikes a chord, but in the practice, before this facility is acquired, the fingers should be placed on in the order of the notes to be held, *from the lowest in pitch [the position note] upward.*

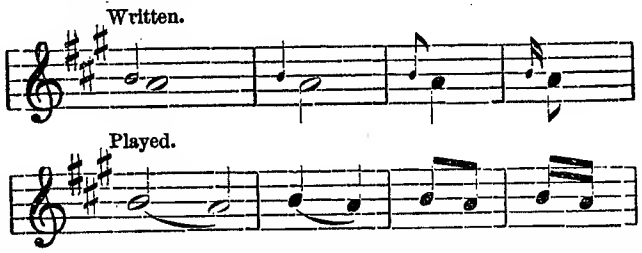
EMBELLISHMENTS.

THE APPOGGIATURA, THE TURN, THE TRILL, THE MORDENTE.

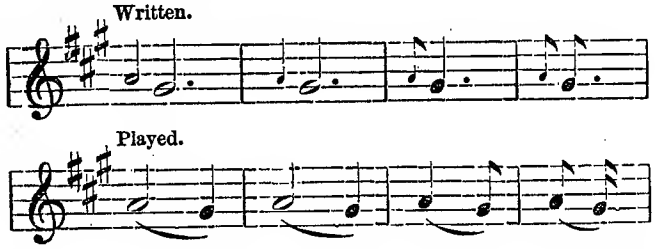
67. Passing tones are often introduced to enliven, or embellish a melody; they, however, form no essential part of the harmony.

THE APPOGGIATURA is a passing note, and is represented by a small note preceding one of the regular size. There are two kinds—long, and short.

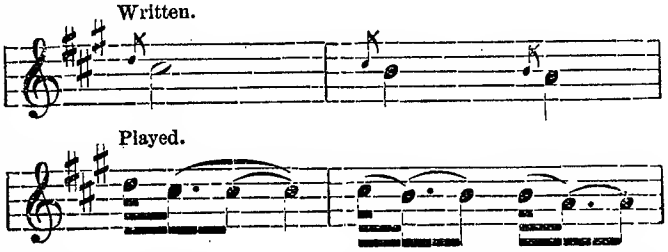
THE LONG APPOGGIATURA borrows one half of the value of the note before which it is placed.



An Appoggiatura placed before a dotted note, takes the value of the note, and the note is reduced to the value of the dot.

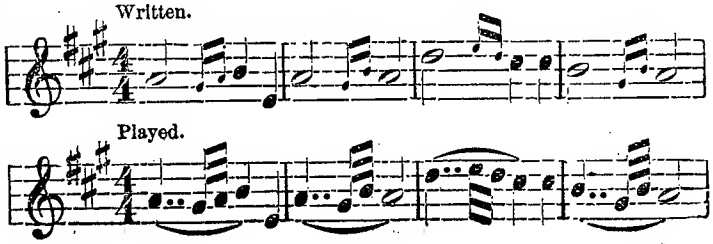


THE SHORT APPOGGIATURA is distinguished by having an oblique stroke drawn across its stem, thus: ( ) It must be played quickly, that it may take but little of the value of the principle note.



When an Appoggiatura is placed before the upper note of a chord, all the notes of the chord, except the upper, must be played with the appoggiatura, and the upper note immediately after.

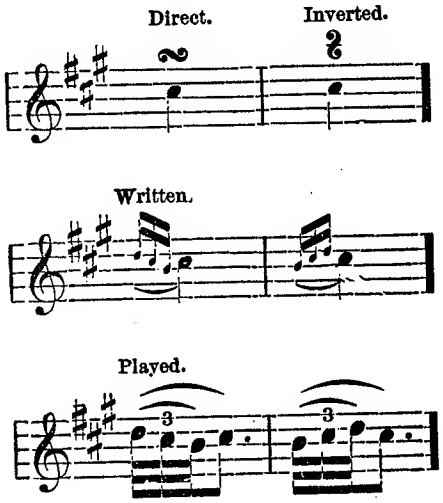
THE DOUBLE APPOGGIATURA, nearly resembles the turn. It consists of two small notes placed before one principle note.



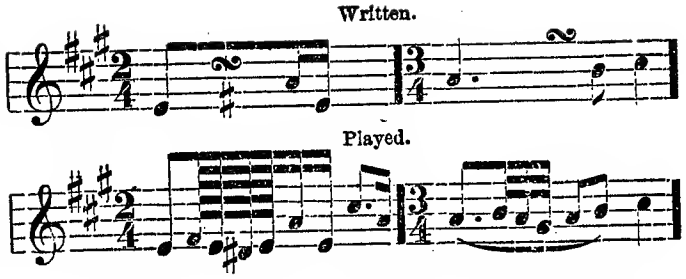
In playing double appoggiaturas placed before notes having a bass, the first small note must be played with the bass, the others, including the principal note, following after the manner of the arpeggio. (See Arpeggio Chords.)

68. THE TURN is indicated by the sign ∾, written above the note, and consists of four notes with but one—the principal note written.

It begins on the first note above, extends one note below, and end on the principal note. This is called the *direct* turn. The inverted turn reverses the order by beginning with the note below the principal note.

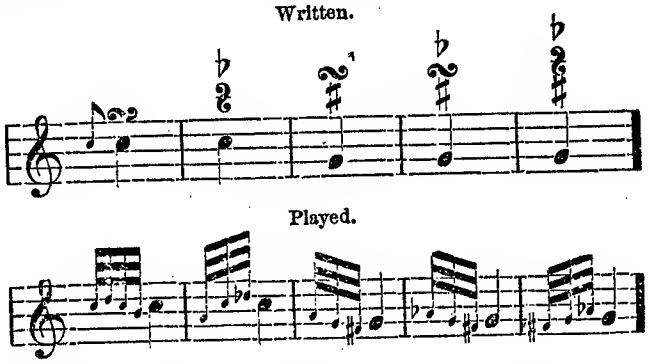


If the turn is placed between two notes, it ends on the second note. If the first note is dotted, the turn ends on the dot.



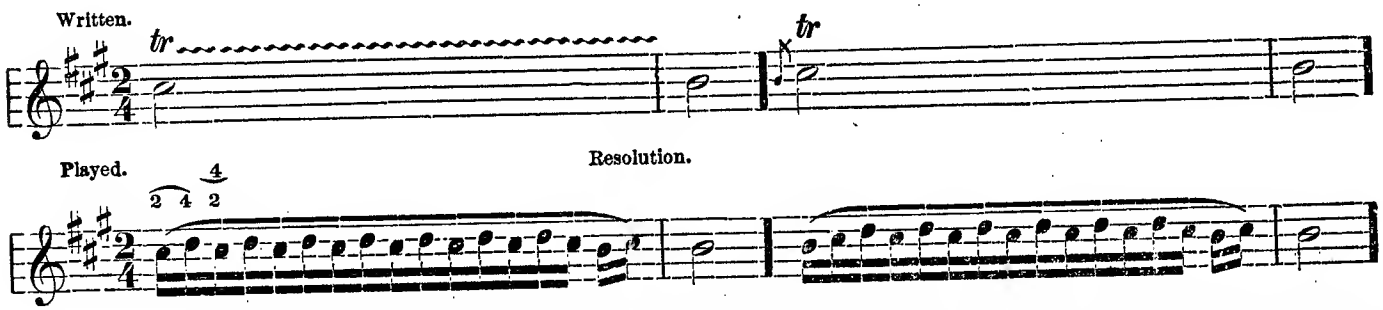
DIFFERENT WAYS OF WRITING THE TURN.

A small note, placed before the principal note, precedes and forms a part of the turn. A ♭ over the sign signifies that the last (upper) tone is to be made flat, &c.



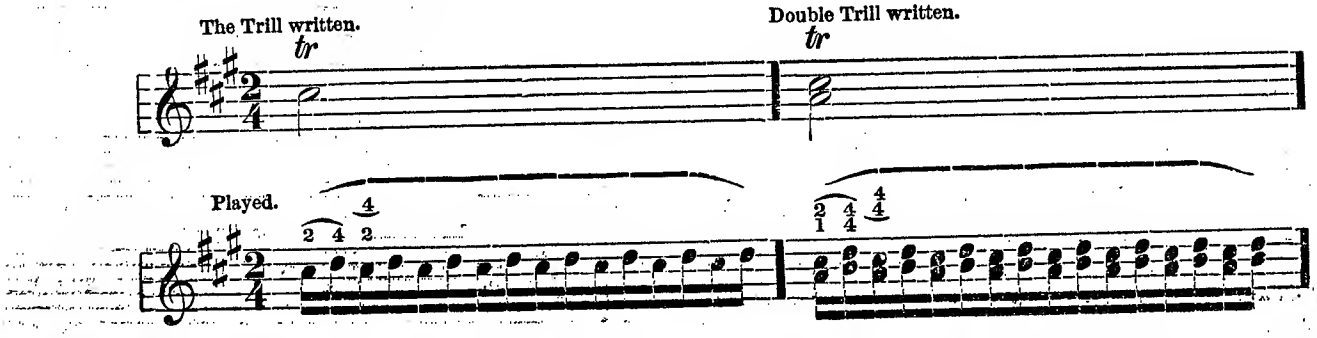
69. THE TRILL consists in the rapid reiteration of a note alternately with the semitone or tone above. Commence by striking the first note, and continue by alternately slurring and pulling the string during the time of the note on which it is made.

The trill proper is often finished with a turn upon the principal note and the next below, and called its resolution. It is generally played as fast as the trill, although at times slower and with fine effect.

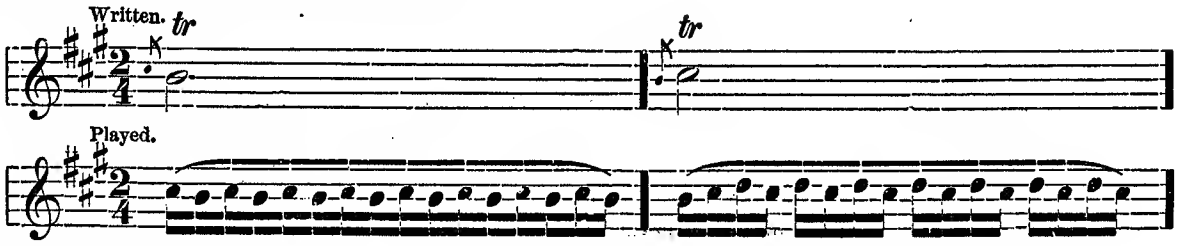


THE SHAKE resembles the trill, and is made with one finger by firmly stopping a string and shaking the hand, thereby producing a tremolo sound.

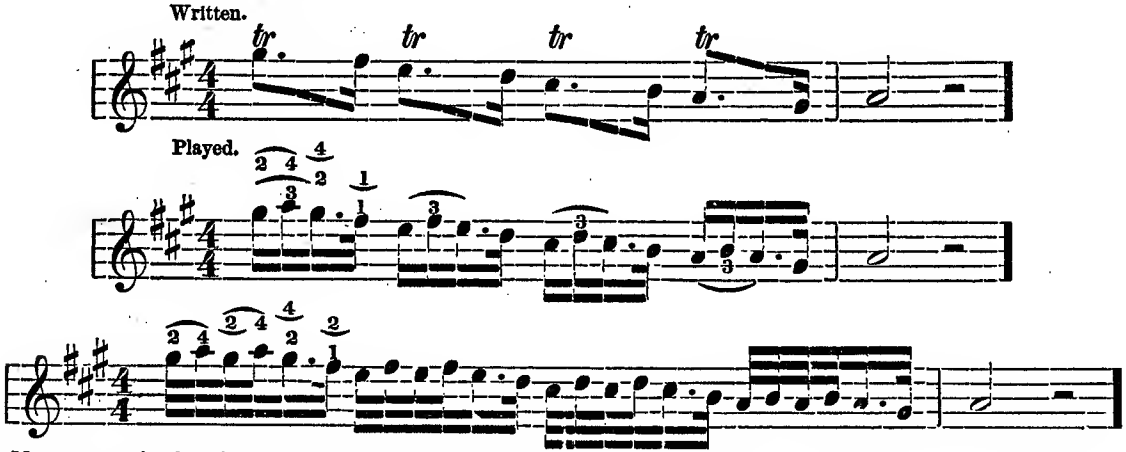
A Double Trill consists of two notes.



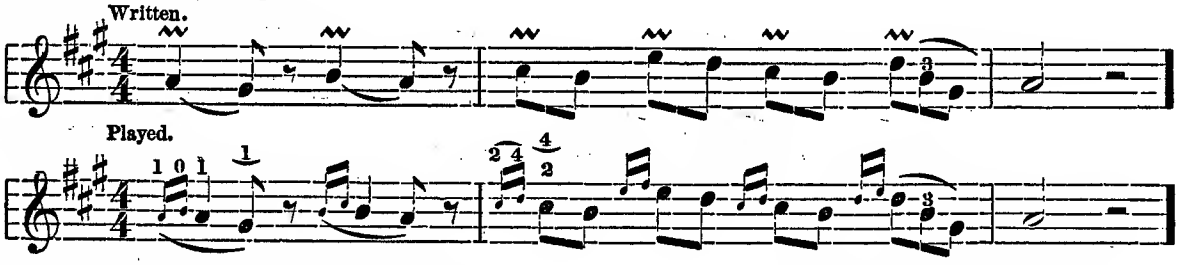
When it is desired to commence a trill with the next note above, or below the principal note, such note is written as an appoggiatura, and placed before the principal note.



The following trills are very effective.

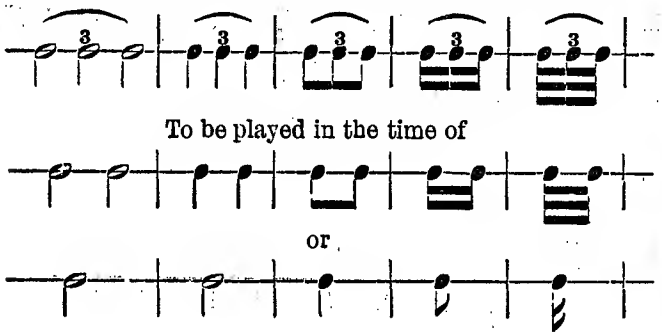


70. THE MORDENTE is the shortest kind of trill, being formed of two notes. The sign is ∿, written above. It is often executed with a strike, slur, and pull.



THE TRIPLET AND OTHER IRREGULAR GROUPS.

71. The Triplet is a group of three notes, usually written with a figure 3, and a curved line, over or under it, and must be played in the time of two notes of the same denomination.



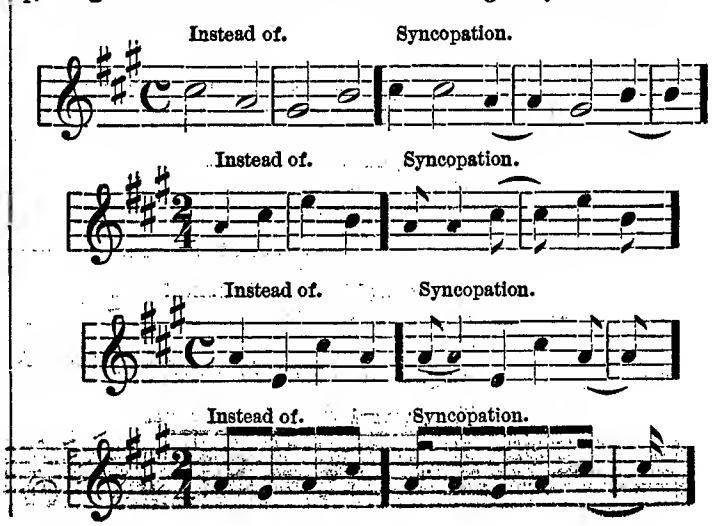
THE QARTUPLET, marked by the figure 4, comprises four notes to be played in the time of three.

THE SEXTUPLET, marked by the figure 6, comprises six notes, to be played in the time of four.

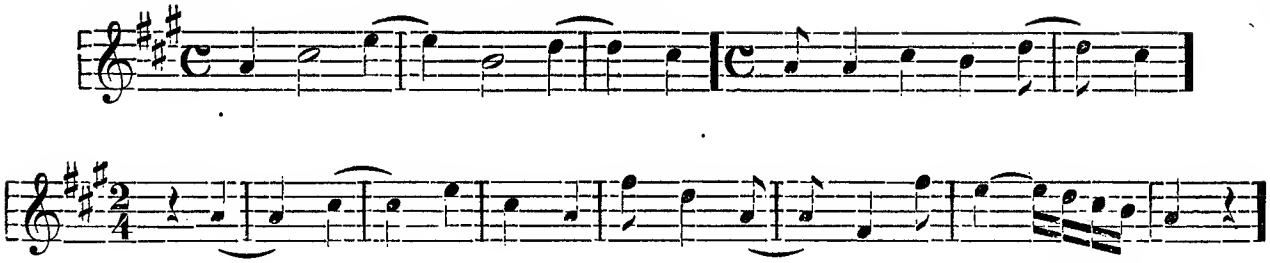
Other divisions may be made, but the above examples are deemed sufficient to give the learner an idea of their general character.

SYNCOPATED NOTES.

72. Syncopation occurs when the usual accent is displaced by binding unaccented notes together with accented notes in such a manner that the unaccented notes alone are struck without accent; or commencing a tone on an unaccented beat, and continuing it into the following accented beat; or, in general, placing the accent on notes that were originally unaccented.



Placing the accent on notes that were originally unaccented.



HARMONICS.

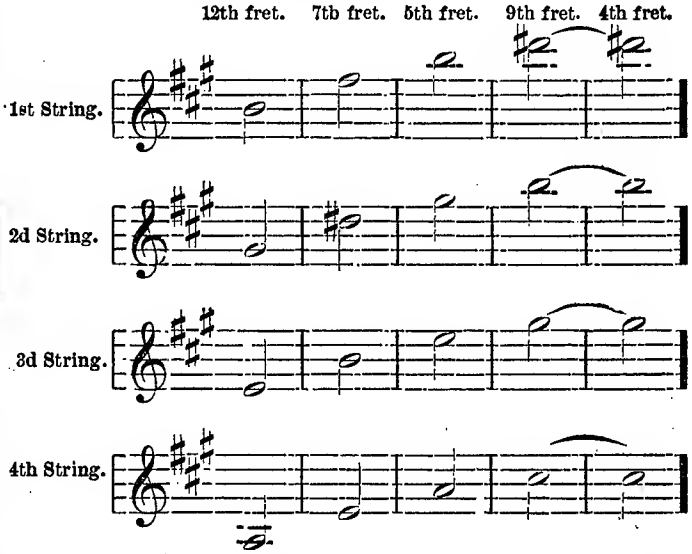
73 Harmonic tones are produced by causing a string to vibrate in sections. The natural vibration or oscillation of a string describes a long oval extending from the nut to the bridge, and if the string, when struck, be lightly touched at one of its aliquot parts, the natural vibration becomes broken, occasioning an "oval" from the point of contact, and a harmonic tone is the result. The touch must be firm but gentle and the finger quickly removed.

Touching a string at one-half its length (12th fret) will cause it to vibrate in two equal sections (ovals) and produce the harmonic octave of the open string; at one-third of the length (7th fret) there will be three divisions, (ovals) and the 5th of the octave produced; at one quarter of the length, (5th fret) the double octave, &c. Harmonic tones sound an octave higher than written. The harmonics at the 4th fret can be reproduced at the 9th fret. Double octaves are found at the 24th fret, and other changes above and below.

The entire Chromatic scale may be produced in harmonics in the following manner:—

Both the natural and harmonic octave of each open string (excepting the fifth, which is at the 18th fret) are found at the 12th fret. Therefore, if a string be stopped at any fret, its octave—natural or harmonic—will be at the 12th fret above *that* fret. As the left hand must stop the strings to produce the different tones, it becomes necessary for the right hand to both touch and vibrate the string to produce its harmonic tone. To do this,—extend the first (or second) finger and place its tip lightly on the string at the *12th fret* (*from the nut if an open string, or from the fret where the string may be stopped*) and then—with the thumb well drawn back under the hand—vibrate the string and quickly raise the finger, when the harmonic tone of that fret will be produced.

Harmonic Tones generally used.



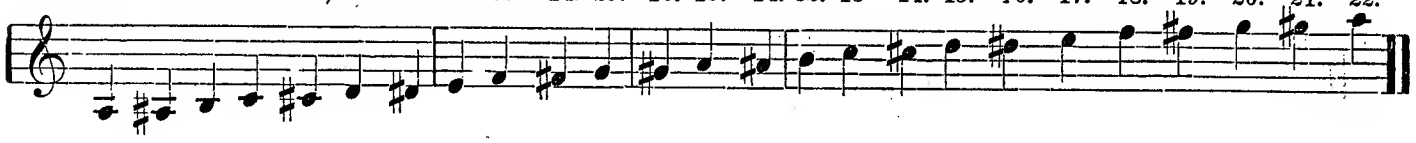
NOTE.—For greater convenience, the various subjects mentioned in the preceding pages have been paragraphed, and will be referred to throughout the practice, by appropriate numbers.

CHROMATIC SCALE IN HARMONICS.

Press the strings with the left hand as in the ordinary way, and proceed from fret to fret and string to string, while carefully observing to place the tip of the finger of the right hand at the twelfth fret from the open, or the stopped note. When required, scales may be played on each string in this manner.

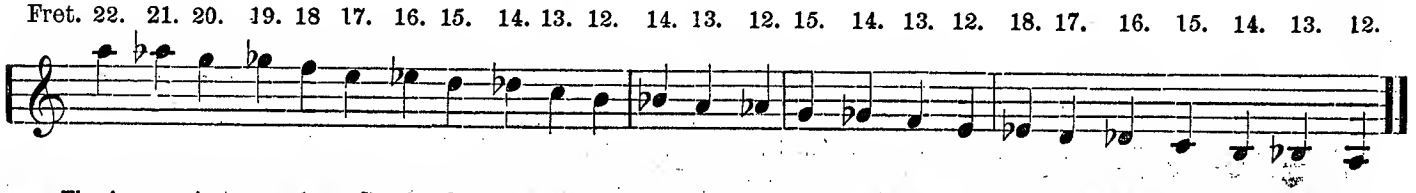
ASCENDING BY SHARPS.

Fret. 12. 13. 14. 15. 16, 17. 18. 12. 13. 14. 15. 12. 13. 14. 12. 13 14. 15. 16. 17. 18. 19. 20. 21. 22.



DESCENDING BY FLATS.

Fret. 22. 21. 20. 19. 18 17. 16. 15. 14. 13. 12. 14. 13. 12. 15. 14. 13. 12. 18. 17. 16. 15. 14. 13. 12.



The harmonic tones shown in the first table above ("Harmonic tones generally used,") may be made with the right hand alone in the same manner as directed for the Chromatic Scale, by touching the strings at the proper divisions, but they are not so clear and loud as when produced by using both hands.

ACCOMPANIMENT PLAYING.

The Banjo may be played in all keys, but, as with other instruments, some keys are more suitable to it than others, that is, do not necessitate so many difficult positions. However, in accompaniment playing where it is not required to change positions rapidly, this restriction is greatly lessened, and persons possessing but a moderate share of musical talent may, by attentively studying and practicing the chords, acquire sufficient skill to enable them to accompany acceptably in the various keys.

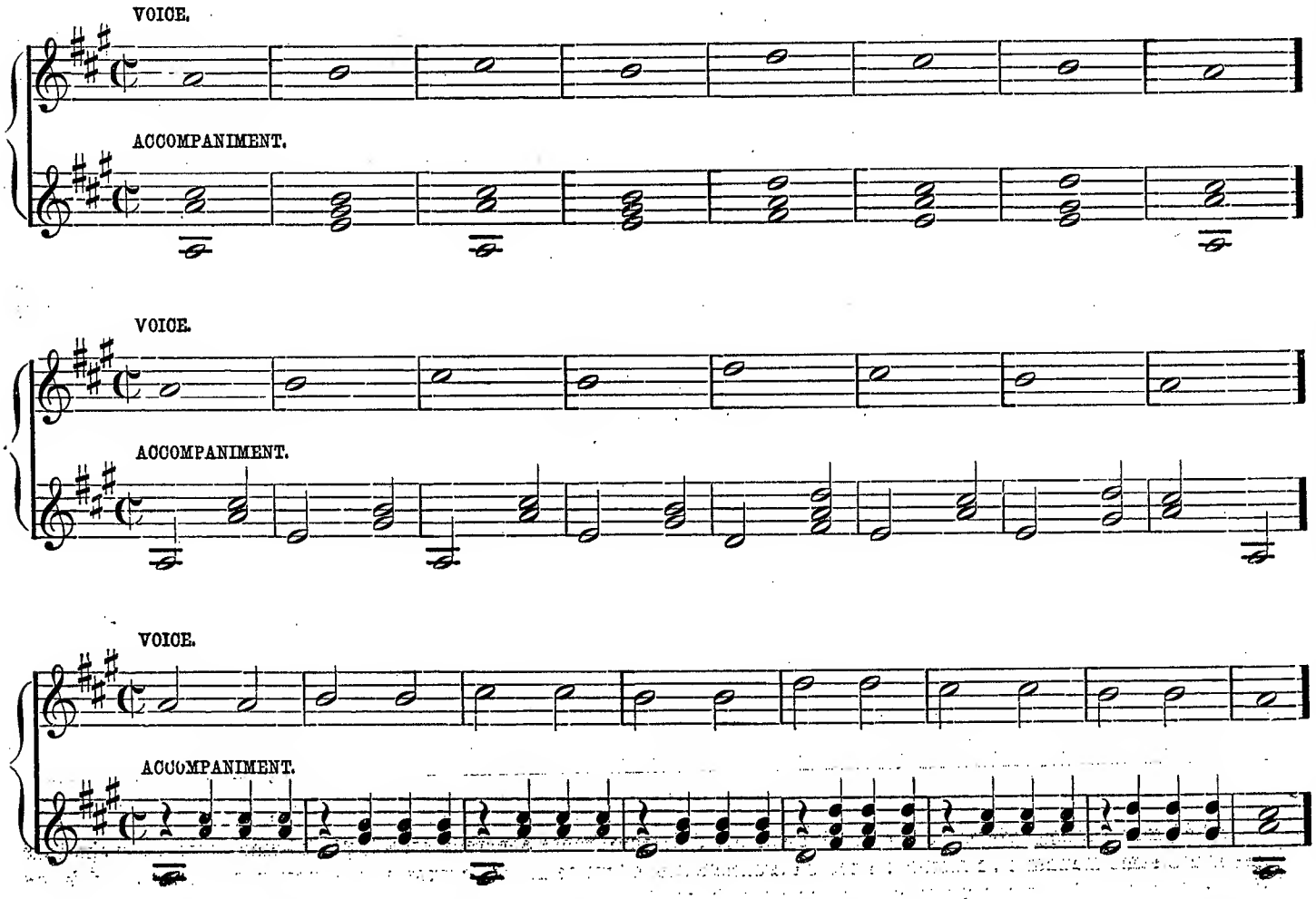
The principal difficulty encountered at the beginning is to make the voice and accompaniment move together harmoniously and in time, yet this may be quite easily accomplished by practicing in the following manner,—First become thoroughly familiar with a simple air, be able to sing it correctly and in perfect time, then practice the accompaniment separately until a like familiarity is acquired, after which proceed to join the parts, when, if the time is strictly observed, they will, with but little effort be made to move together.

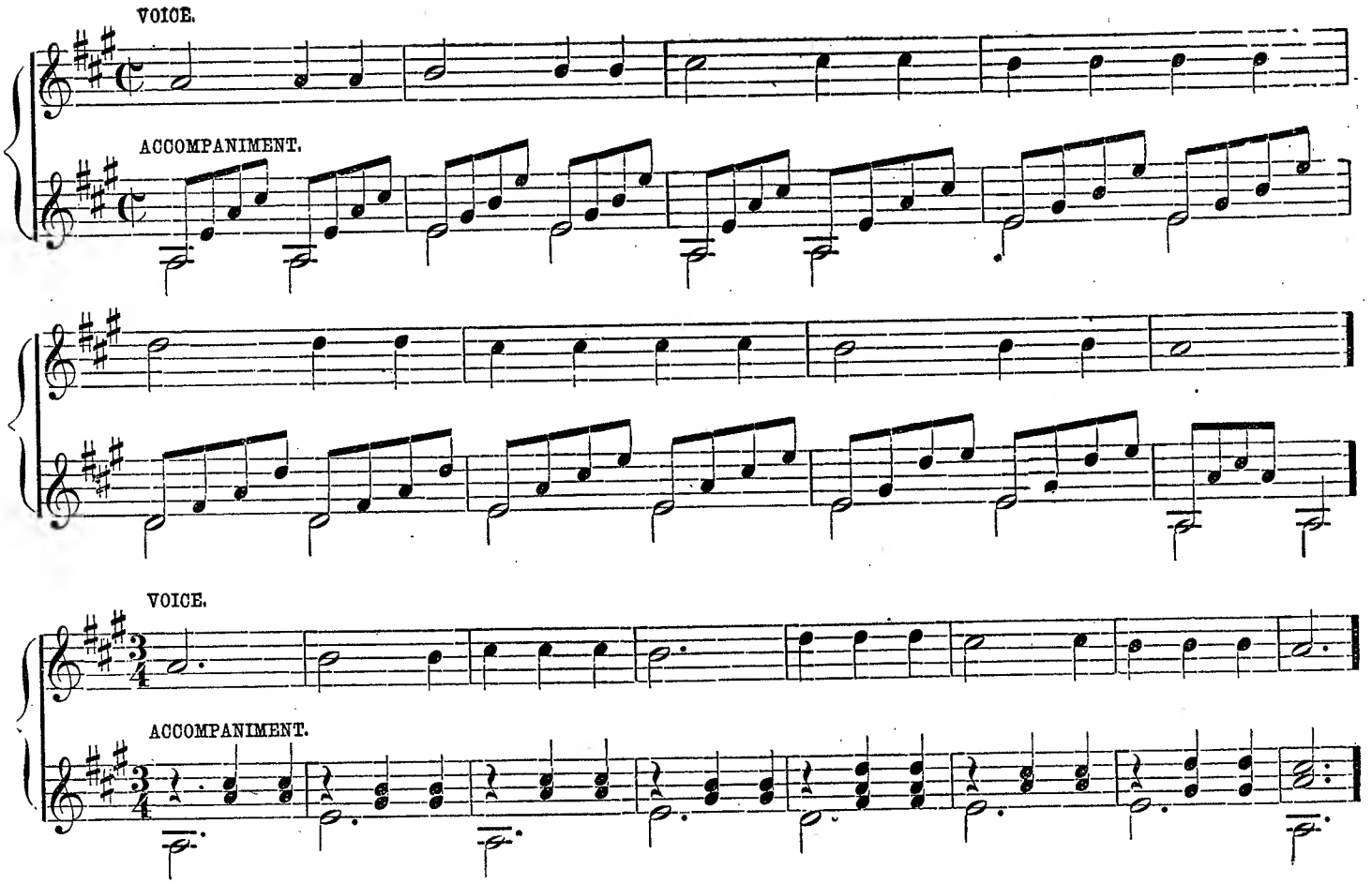
In music correctly written the notes of the accompaniment are placed directly below those in the melody with which they must be played. This does not imply that an equal number of notes must be written in both parts, or that each note in the melody has an accompaniment note, or vice versa, but the notes to be played simultaneously with the melody notes are so placed and thereby more easily distinguished.

The following exercises are given to assist the learner in his first efforts.

EXERCISES IN ACCOMPANYING THE VOICE.

Pronounce the names of the melody notes in singing, thus, A, B, etc.





HOW TO PRACTICE CHORDS. (Positions.)

After becoming familiar with the chords and positions, very rapid advancement may be made by executing them in "Arpeggio," or "broken chords," (see "Arpeggio Practice,") varying the character of the exercise as observed in accompaniment playing.

When practicing positions the fingers should press the strings very firmly; which will not only insure full and clear tones, but by exercising vigorously the many transversal muscles newly brought into action by the necessary separation and extension of the fingers the entire hand and wrist will be rapidly strengthened, assuring accuracy of touch with celerity of movement, and perfect command over the entire finger board.

The right hand and arm will be strengthened, and acquire freedom of action by frequently practicing the exercises with the fore arm removed from its support on the rim and the wrist arched outward, (see § 39, and "FIRST EXERCISES GUITAR STYLE.")

The fore-arm should be unrestrained in its action, not laboriously pressing the instrument against the breast, but resting lightly upon the rim from which it may be gracefully withdrawn in giving effect to particular passages.

"POSITIONS" DEFINED.

In this work (in conformity with the author's previous works) a position derives its name from the *fret at which its lowest note, in pitch, is located* (see § 63), *counting invariably from the Nut.* For example, a position, formed by stopping the 2d and 1st strings at, respectively, the 1st and 2d frets (A, C♯) with the first and second fingers, would be called a "1st position," for the reason that the lowest note (A) would be the one stopped at the 1st fret. Should this position be taken relatively upon the same strings at the 6th and 7th frets (D, F♯) it would then be called a 6th position, whether retained by the first and second, the second and third, or the third and fourth fingers, as the lowest note (D) would be stopped on the 2d string at the 6th fret.

The author is aware that this definition is at variance with the rule observed for the Guitar, viz:—"that the number of the fret at which the first finger is placed gives number to the position,"—a rule doubtless preferable for that instrument owing to the increased facilities obtainable from its greater number of strings and the broad intervals to which they are tuned establishing a more comprehensive range or compass at any fret, whereas, with the Banjo,—when viewed scientifically an instrument of four strings (the 5th string being limited and but rarely available for stopping) tuned to contracted in-

tervals making quick and long shifting the rule,—an exception may not seem unwarranted; especially when it may be further considered that the two instrumeuts are not held alike (see § 35); that when taking a position on the banjo the finger required to stop the lowest note (in pitch) is brought nearest to the eye and, consequently, is more easily directed to its proper fret; that many banjos have neither raised nor inlaid frets, the semitones being indicated by inlaid dots placed along the upper edge of the fingerboard, nearest the bass string; that, as a rule, (see § 66), positions are taken by commencing with the lowest note; that often positions are held without employing the first finger, whereas they always must have a lowest note. For these, aud other reasons that might be adduced, the author believes that the rule observed in this work will be found the most simple and direct for naming the positions on the Banjo.

CHORD FORMULAS APPLICABLE TO ALL THE KEYS.

Changing the location of a position does not affect the character of its chord; therefore, positions required to be taken in any key will, when taken relatively in others, produce corresponding changes. A familiarity with this process of *transpositon* will greatly simplify accompaniment playiug and establish a foundation for the thorough attainment of the art.

THE FORMULA ANALYZED.

(See § 63 and 64).

View the "Nut" as an "opeu barré" position which, for the purpose of this explanation, retain by placing the fore-finger upon it, "stopping" the four strings at A, E, G♯ and B, then, with other fingers, add the 1st (called "natural") position, thus completing a "full barré" and obtaining a position for the chord of A major, having its tonic (fundamental) on the 4th striug, viz: A, E, A, C♯.

If this position is located at any fret upon the fingerboard, a chord of a like character will be obtained and a new key established with its tonic, as before, on the 4th string.

In this formula (No. 1) the Tonic chord (full barré) is followed by the SUB DOMINANT CHORD, which will be obtained by stopping the 3d string at the second fret, the 2d string at the first fret, and the 1st string at the third fret, (counting from the "open barré"—the Nut) and forming a 2d Position. *This position if taken relatively to a "full barré" located at any fret will produce its Sub Dominant Chord.* As the lower octave of this chord cannot be held with the position, it is obtained on the 4th string by stopping it at the fifth fret.

The chord which next follows is termed in Thorough Bass the CHORD OF THE SIXTH AND FOURTH,—$\frac{6}{4}$. It is the Tonic Chord with the fifth of the chord in the bass, and *its position will be the same taken relatively from a full barré at any fret.*

The next chord is called the DOMINANT, and is produced by the "open tones" (the little barré,—the Nut) of the 3d, 2d, and 1st strings, and like the other chords, may be duplicated at any fret, for the various keys.

In the illustration of the DOMINANT SEVENTH CHORD (the next chord) the 2d and 3d strings are "open" (at the little barré) and the 1st string stopped at the 3d fret. When the fifth of this chord is desired in the bass it is obtained on the 4th string at the second fret.

The Formula is completed by returning to the Tonic Chord

From this Analysis may be derived the following Rule:

Establish the new key by taking the full barré at a fret on the 4th string which will give the desired key note (Tonic) and form the different positions observing relatively the same distances (in frets) from the new "nut" (new open barré) as were required for like changes in the original formula. Other useful formulas of general application and governed by the principles of the above rule will be found in the Illustrations.

408 DIAGRAMS OF THE FINGERBOARD.

ILLUSTRATING THE FORMULAS, AND THE POSITIONS OF ALL THE CHORDS BELONGING TO EACH KEY.

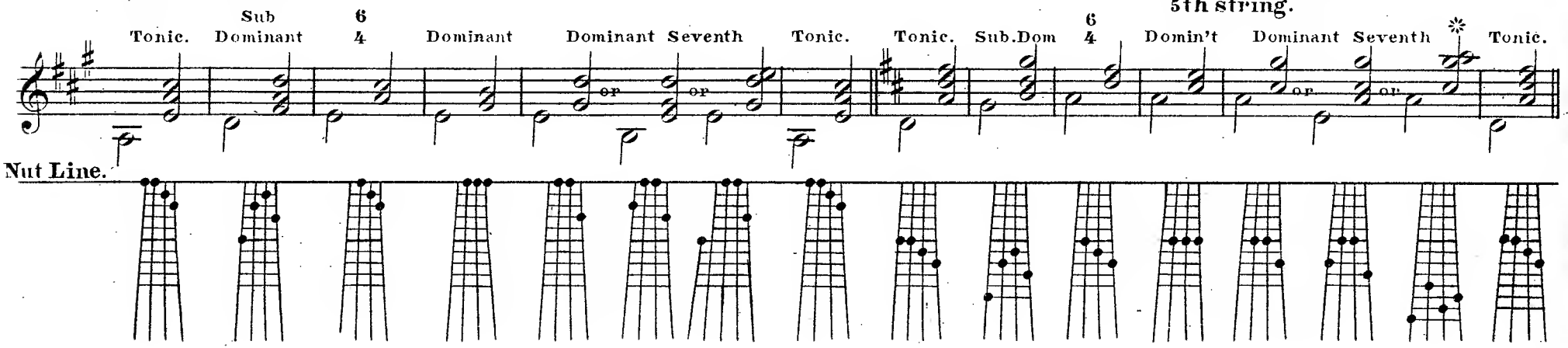
EXPLANATION.

The chords are shown on the staves above each line of fingerboards, and each fingerboard illustrates the chord directly over it upon the stave. The black dots show the frets at which the strings must be stopped to produce the chord. Dots placed at the "Nut Line" indicate the open strings belonging to the chord. Where two dots appear on the same string the note nearest to the nut must be played first. The 5th string is shown with a diagram only when required for the chord; it is placed on the left hand side, and further distinguished by a black head. The 5th fret is drawn heavier than the others to aid in counting the frets. The strings are numbered from right to left.

FORMULAS ILLUSTRATED.

No. 1. MAJOR FORMULA.

As above analyzed.

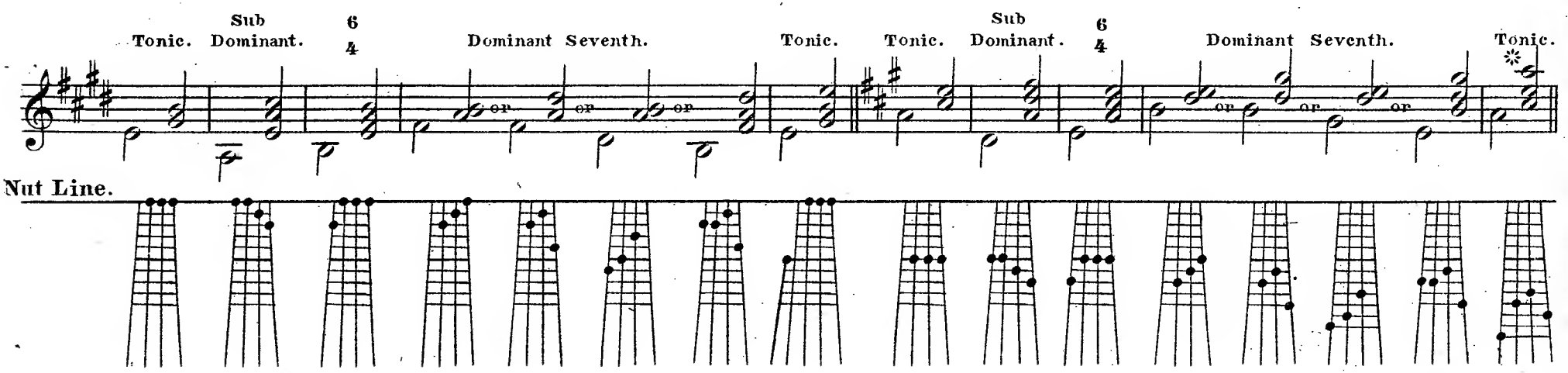


APPLIED AT THE 5th FRET.

N.B. An exception occurs at ✲ caused by the loss of the 5th string.

No. 2. MAJOR FORMULA.

Established by taking the Dominant chord (little barré) of Formula No. 1. for a tonic chord (See 𝄞 63.)

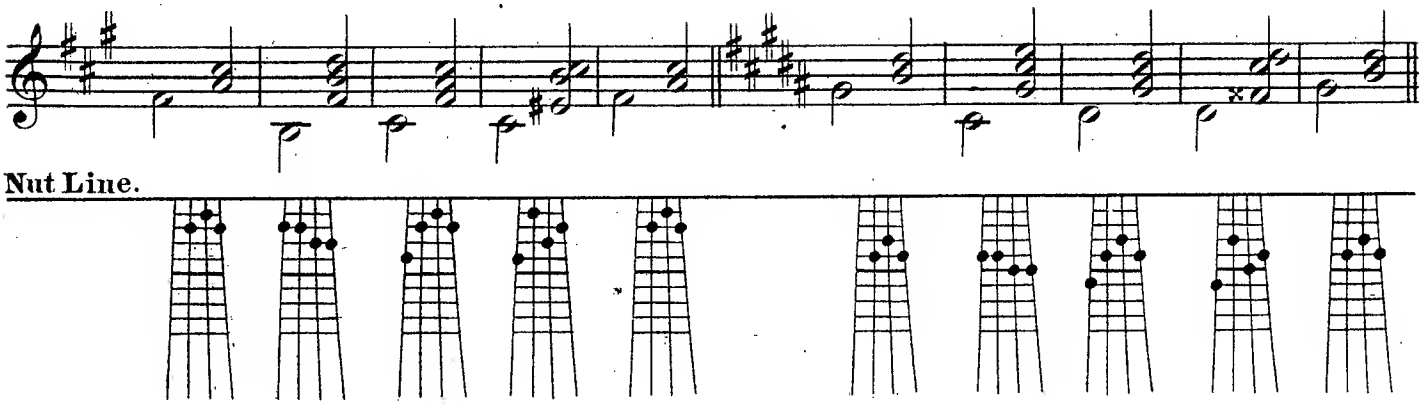


APPLIED AT THE 5th FRET.

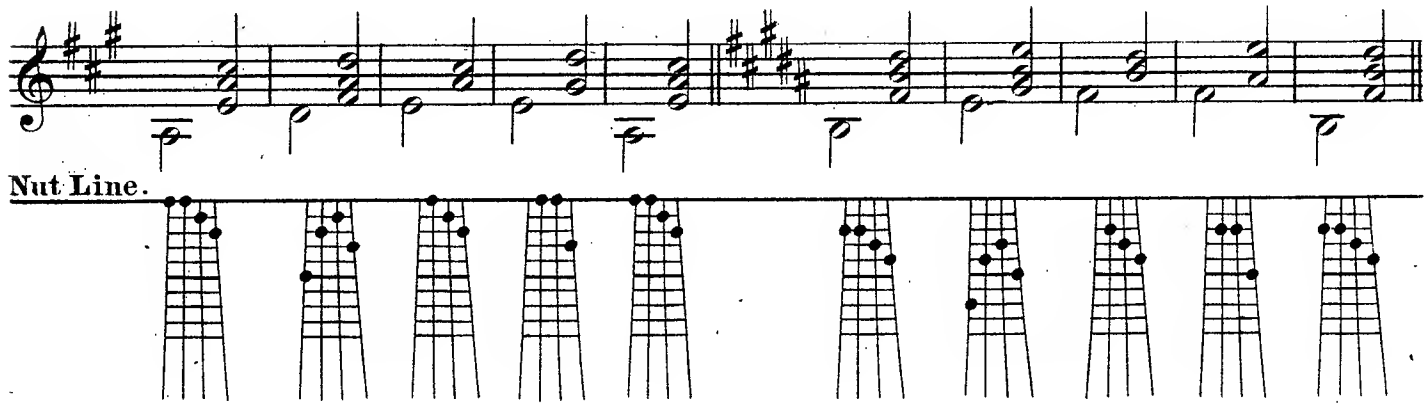
N.B. An exception occurs at ✲ in consequence of the loss of the 5th string.

No. 3. MINOR FORMULA (See § 65.) APPLIED AT THE 4th FRET.

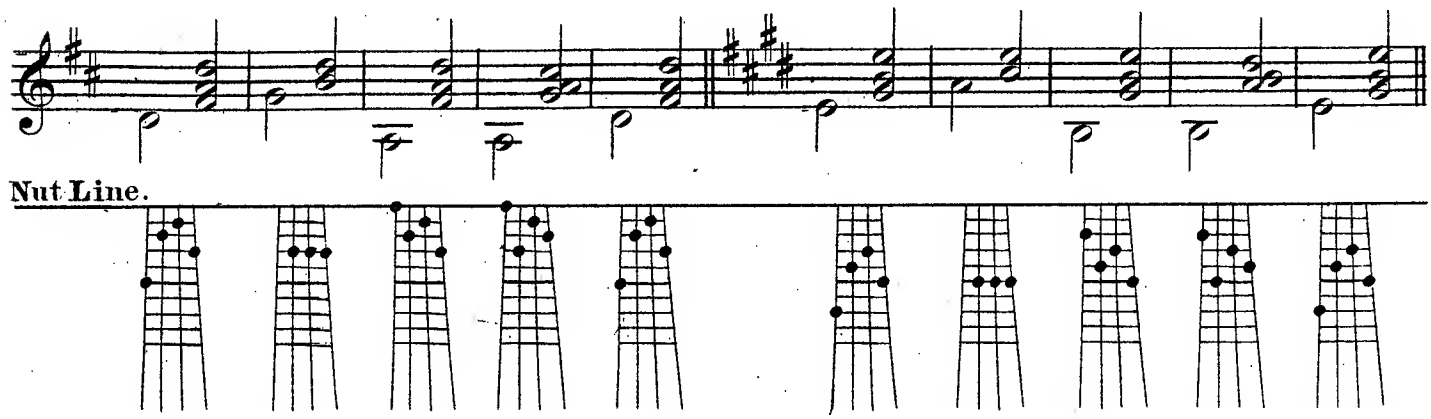
Tonic on the 3d string, 2nd Position.



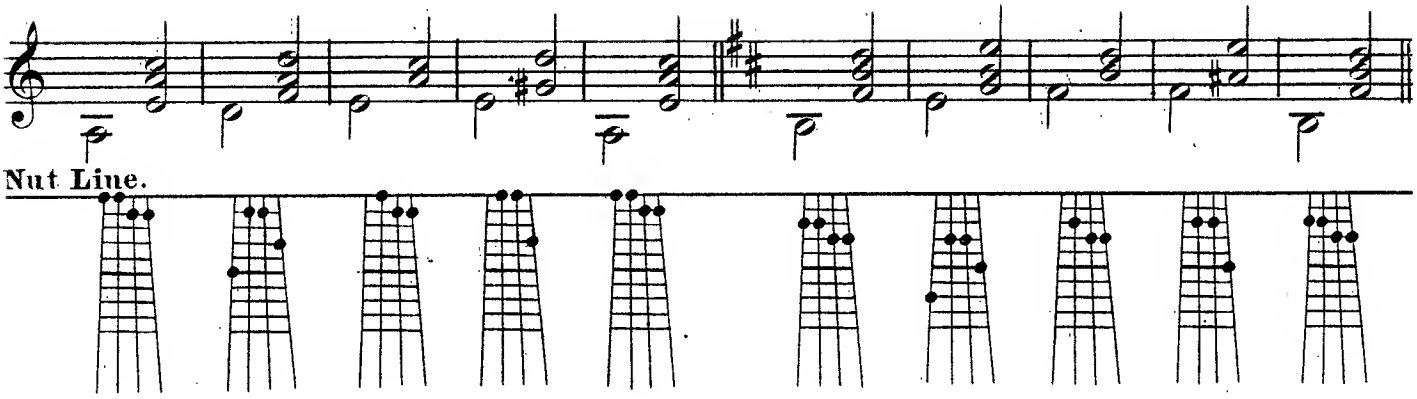
No. 4. MAJOR FORMULA. APPLIED AT THE 2nd FRET.



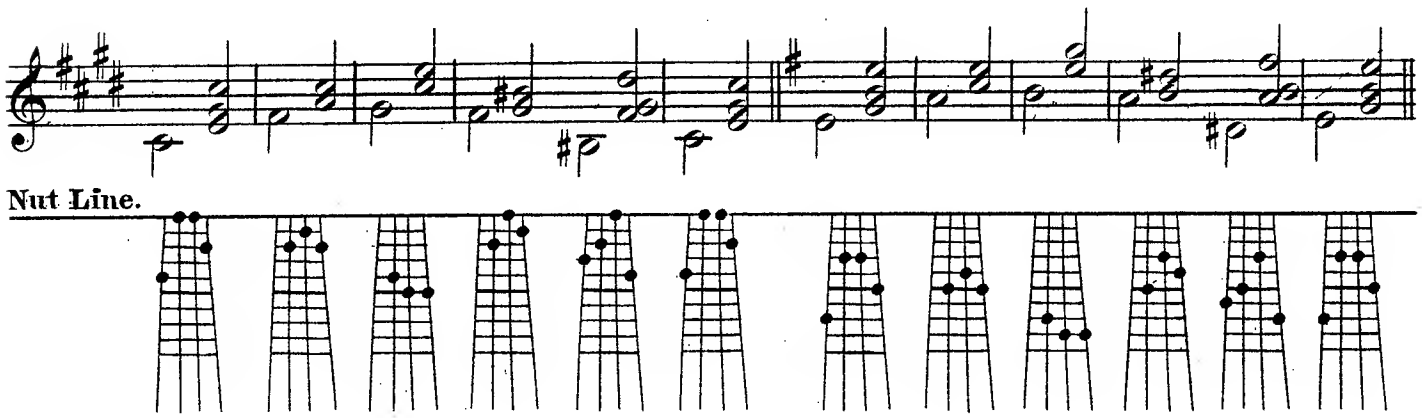
No. 5. MAJOR FORMULA. APPLIED FROM THE 7th FRET.



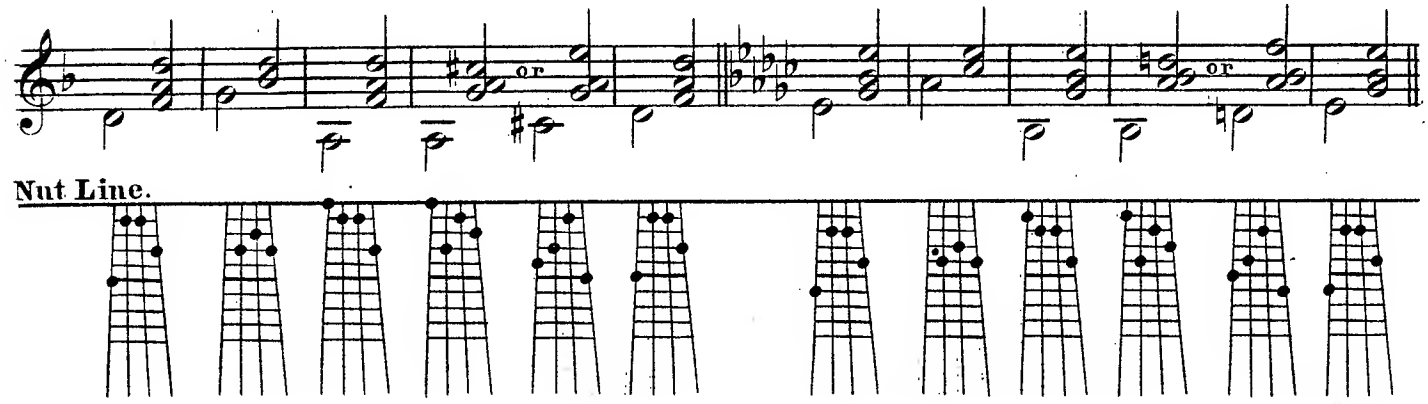
No. 6. MINOR FORMULA. (See 𝄞 65.) APPLIED AT THE 2nd FRET.



No. 7 MINOR FORMULA. APPLIED FROM THE 7th FRET.



No. 8 MINOR FORMULA. (See 𝄞 65.) APPLIED FROM THE 6th FRET.



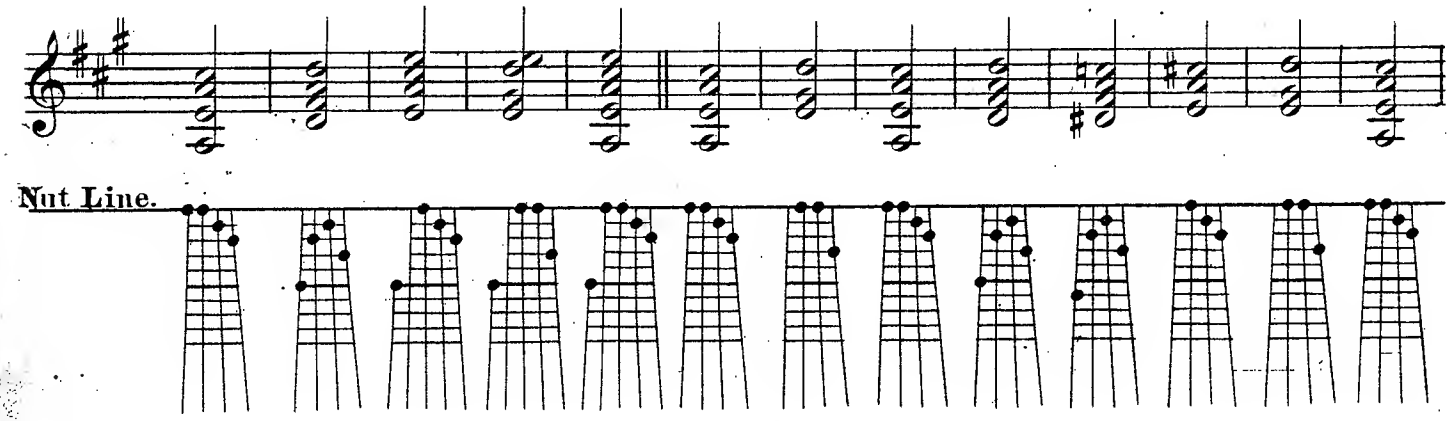
CHORD ARRANGEMENTS.

In the first arrangements the following progression is observed; First, the Tonic; Second, the Subdominant; Third, chord of the Sixth and Fourth; Fourth, the Dominant Seventh; and Fifth, the Tonic.

The second arrangements introduce the Diminished Seventh, in the following progression; First, the Tonic; Second, the Dominant Seventh; Third, the Tonic; Fourth, the Subdominant; Fifth, the Diminished Seventh; Sixth, chord of the Sixth and Fourth; and Seventh, the Tonic.

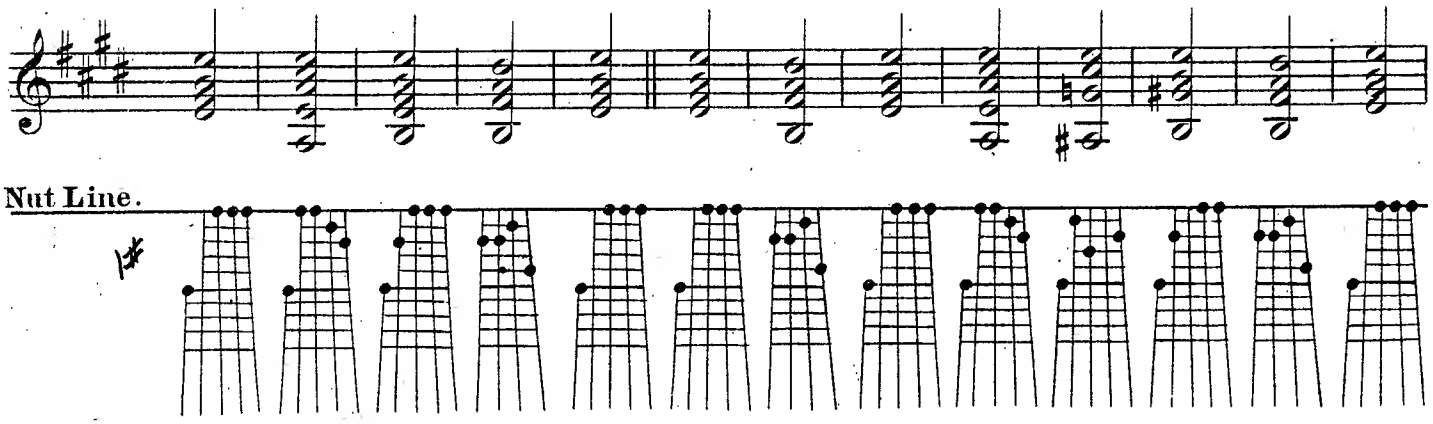
CHORDS OF A MAJOR.

First Arrangement. Second Arrangement.



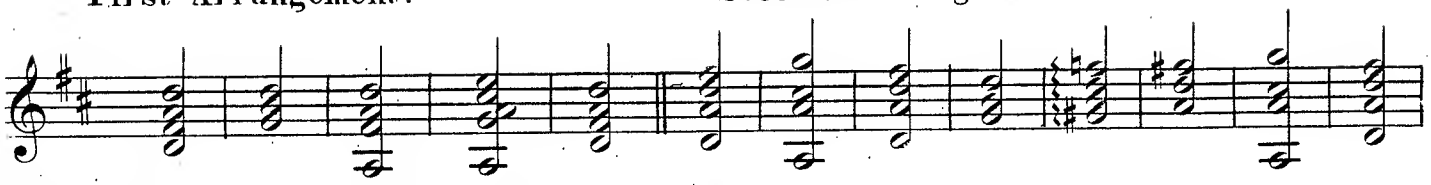
CHORDS OF E MAJOR.

First Arrangement. Second Arrangement.

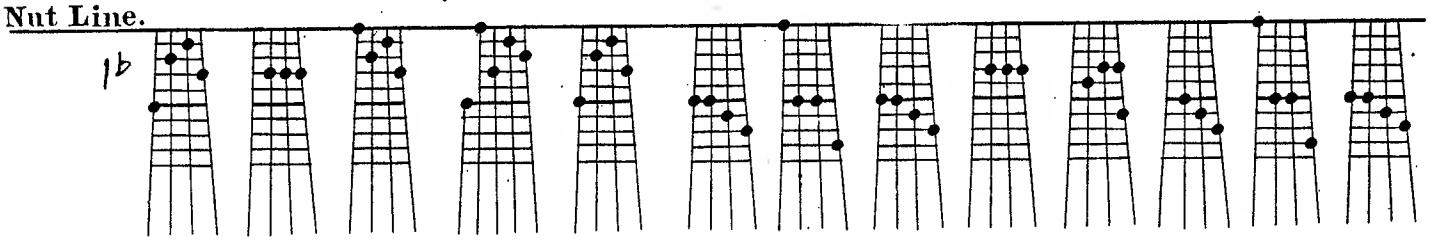


CHORDS OF D MAJOR.

First Arrangement. F Second Arrangement.

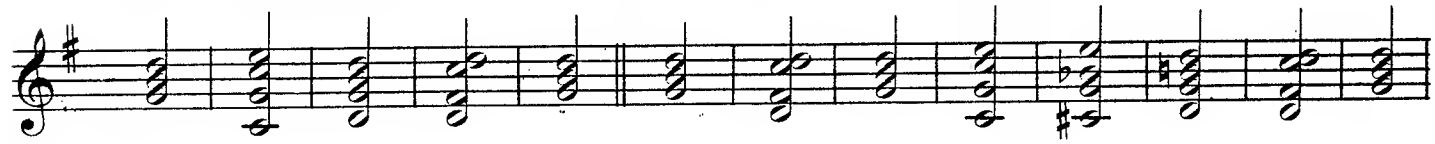


Nut Line.

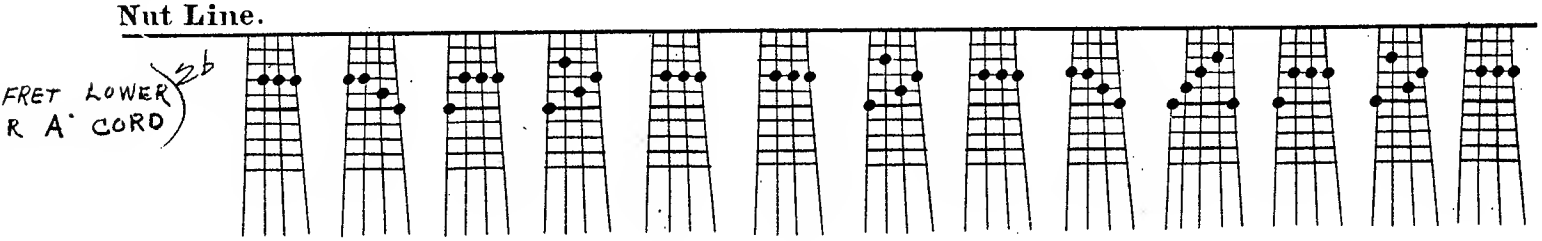


CHORDS OF G MAJOR.

First Arrangement. B♭ Second Arrangement.

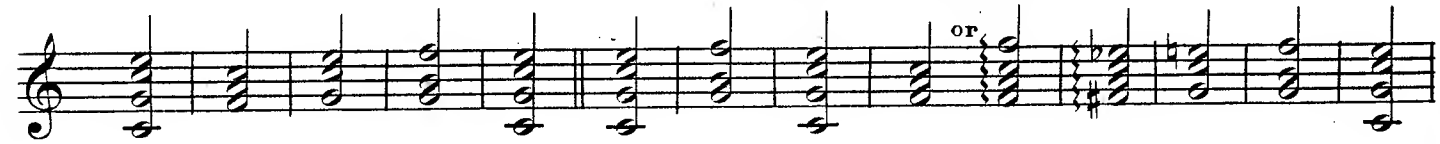


Nut Line.

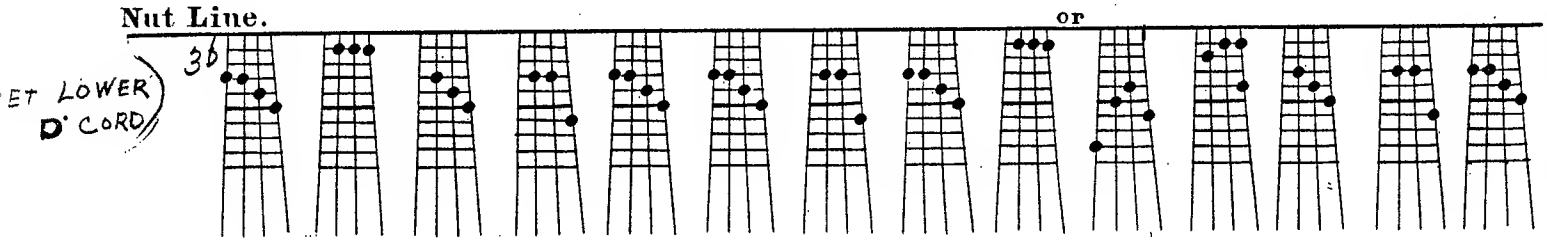


CHORDS OF C MAJOR.

First Arrangement. E♭ Second Arrangement.

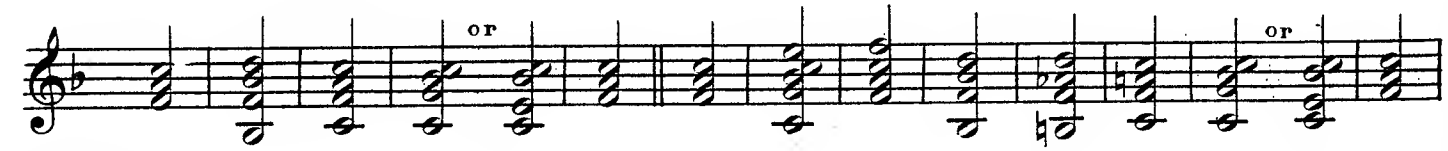


Nut Line.

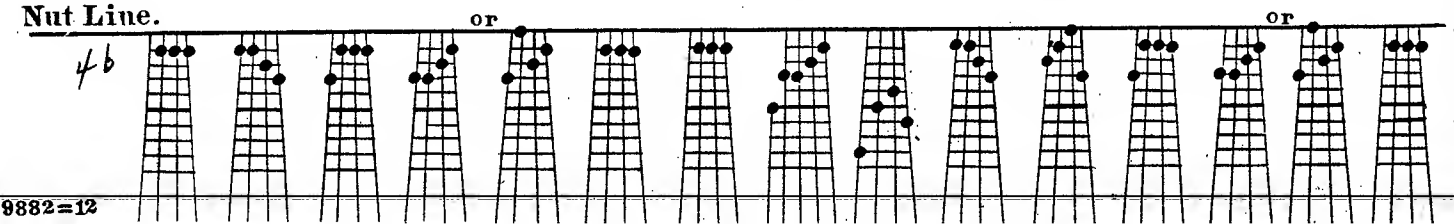


CHORDS OF F MAJOR.

First Arrangement. D♭ Second Arrangement.

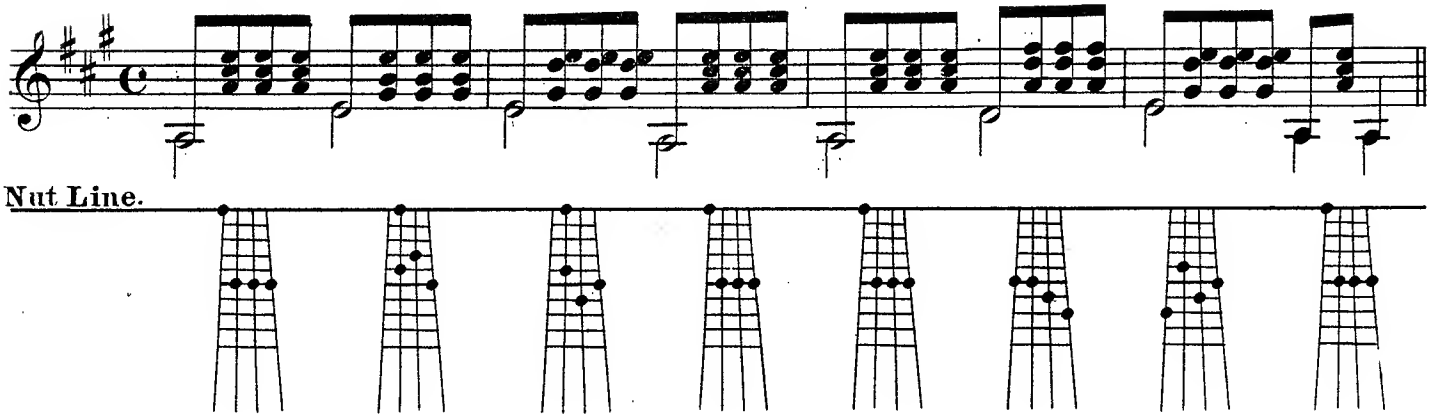


Nut Line.

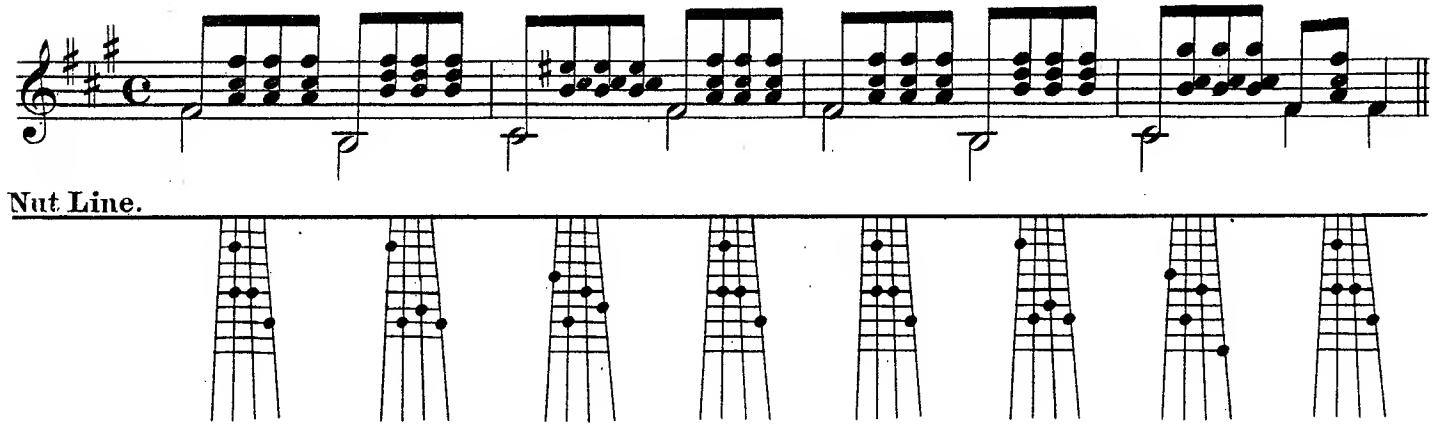


ACCOMPANIMENT PRACTICE ON THE MIDDLE FINGERBOARD.

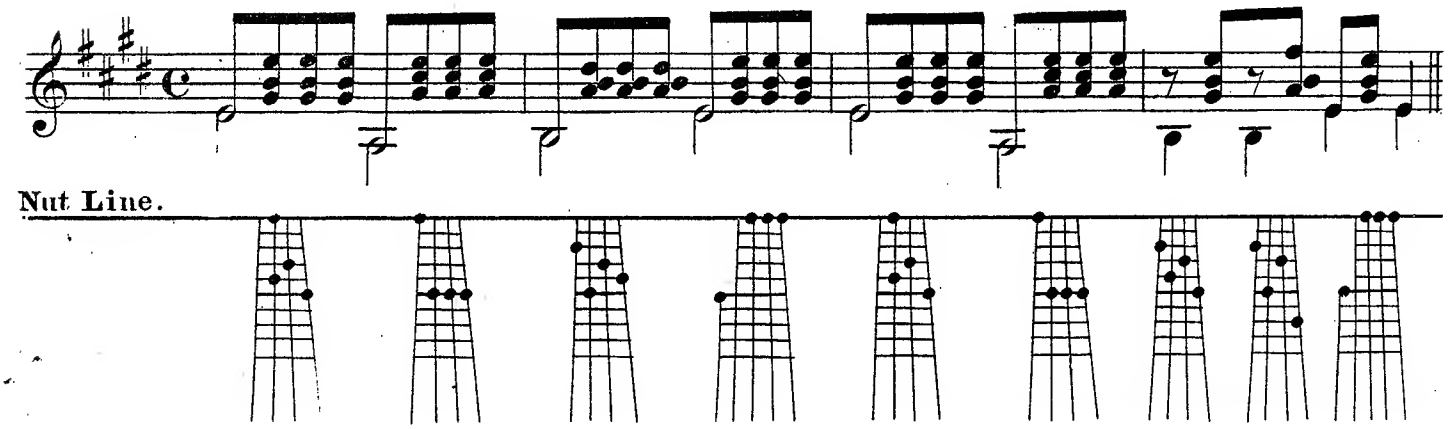
A major, the "Standard" Key of the Banjo.



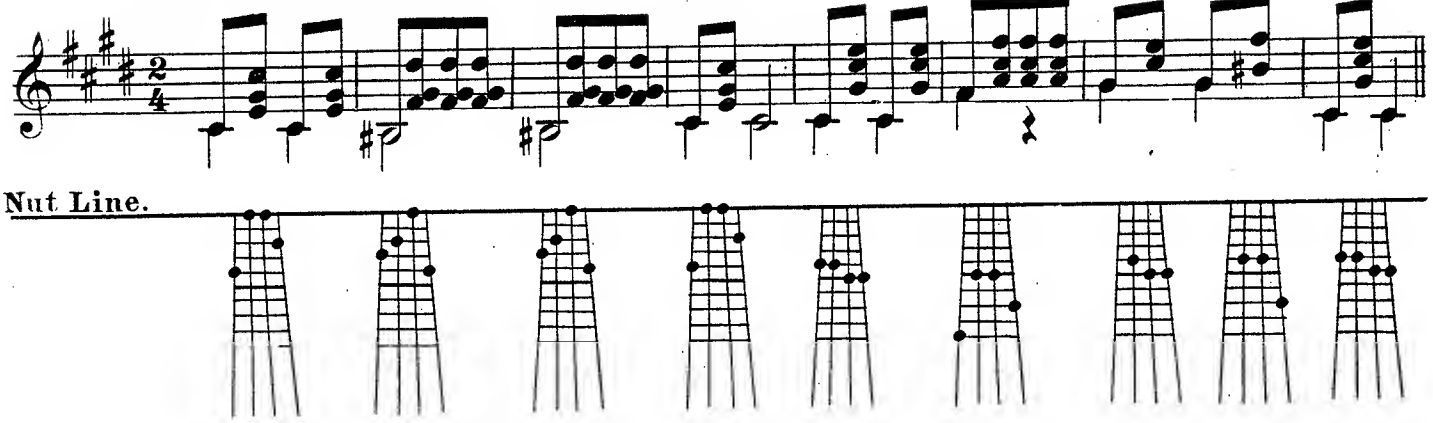
F♯ minor. The relative minor of A major.



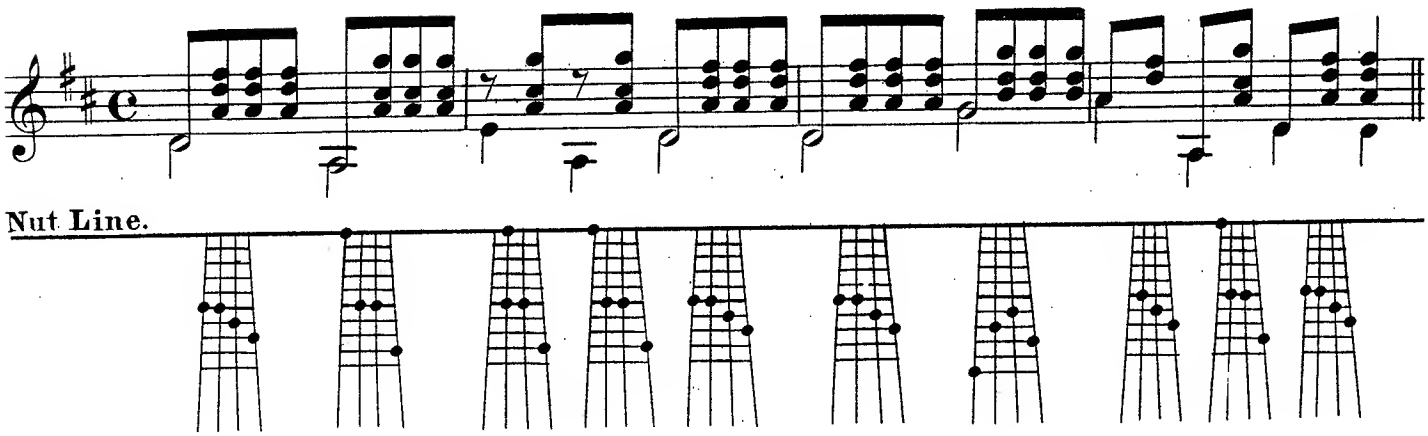
E major.



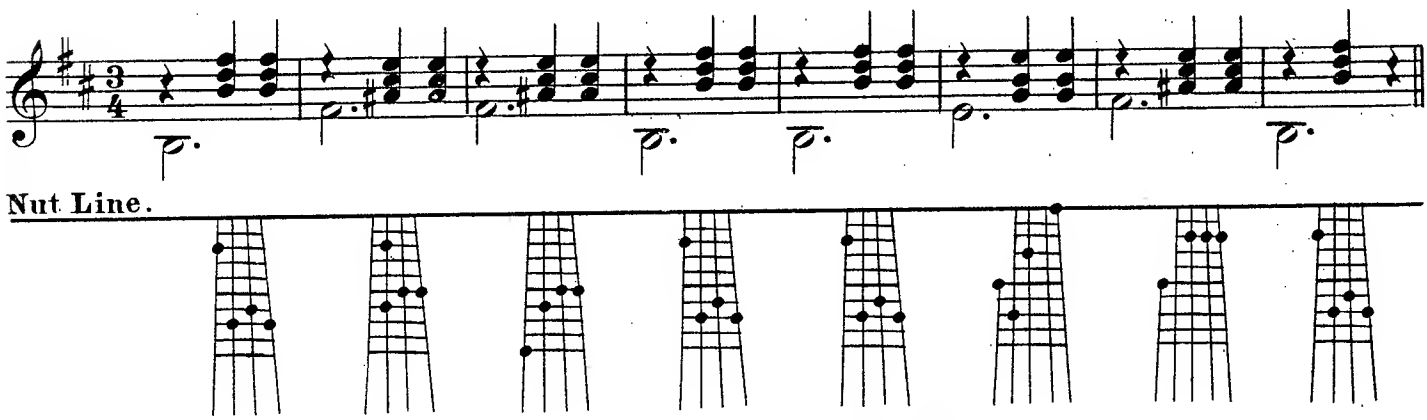
C ♯ minor, the relative minor of E major.



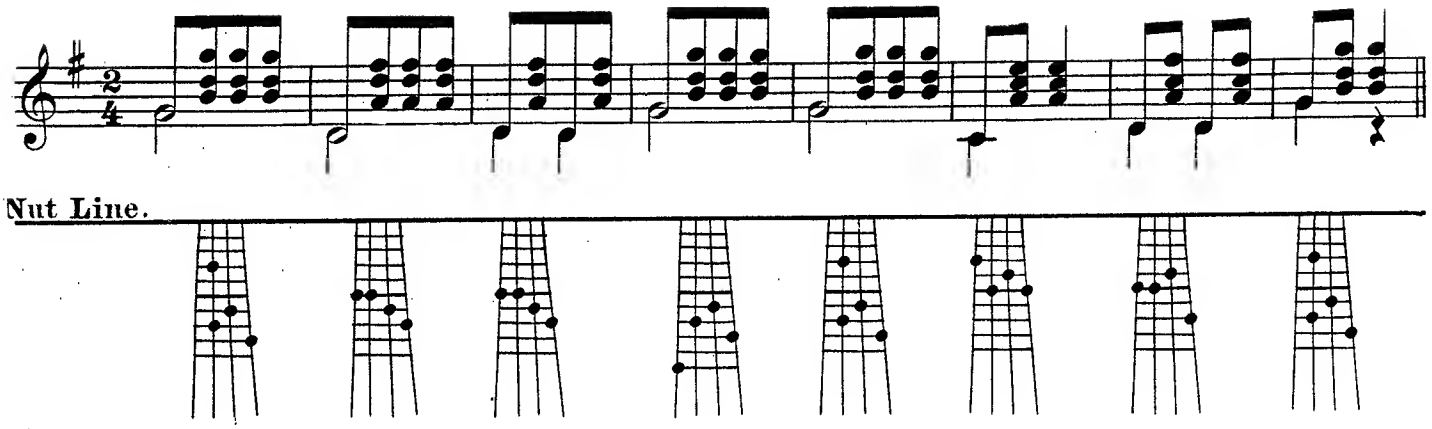
D major.



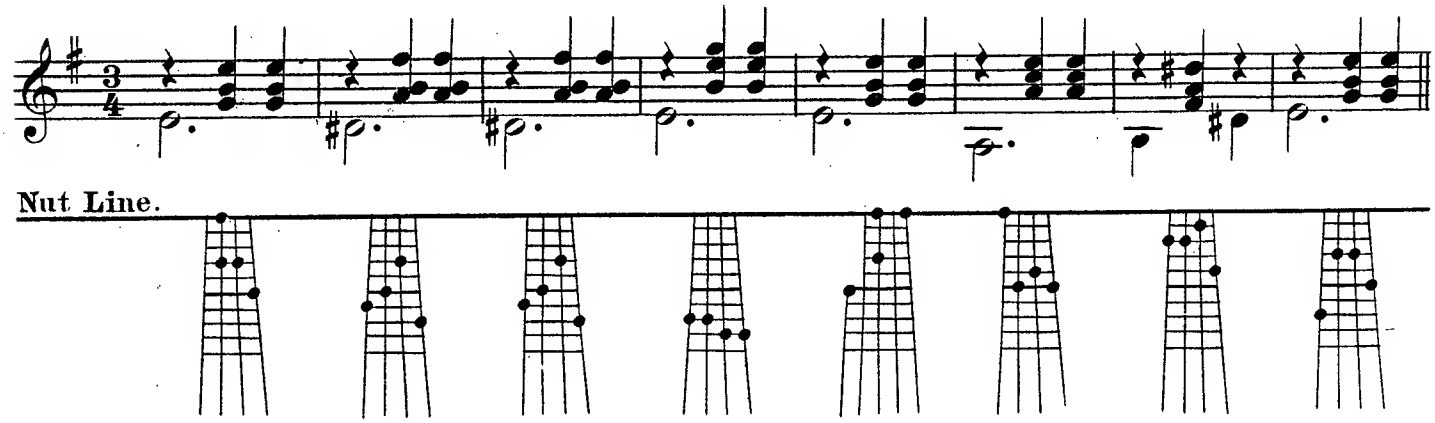
B minor the relative minor of D major.



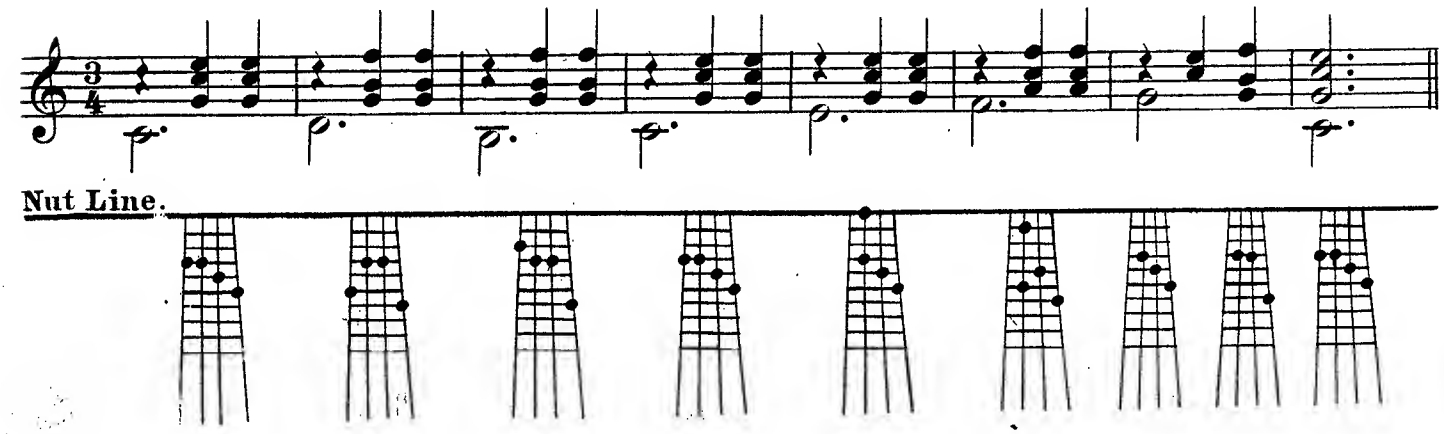
G major.



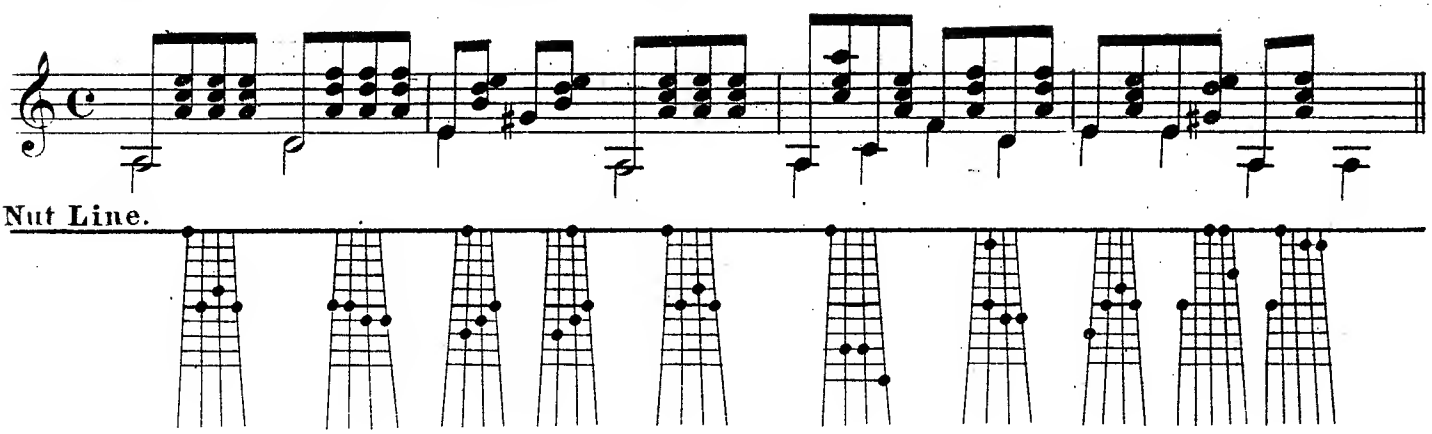
E minor, the relative minor of G major.



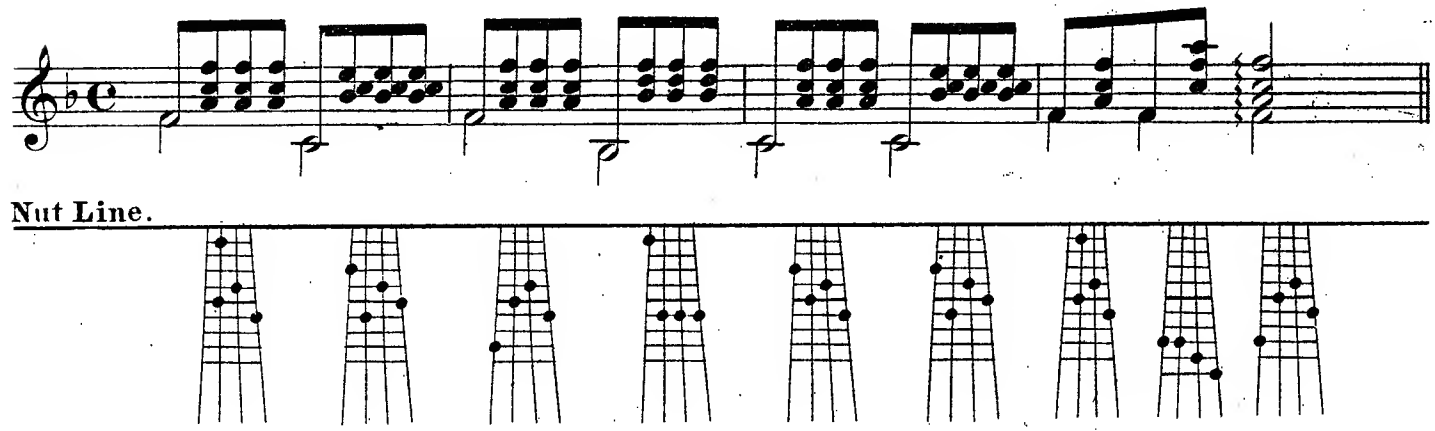
C major.



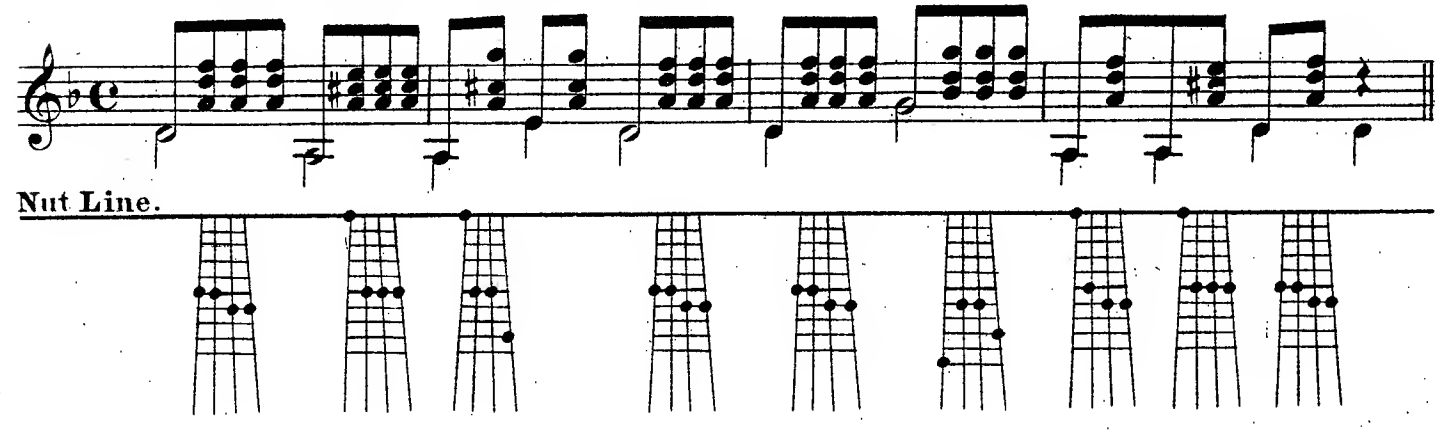
A minor, the relative minor of C major.



F major.



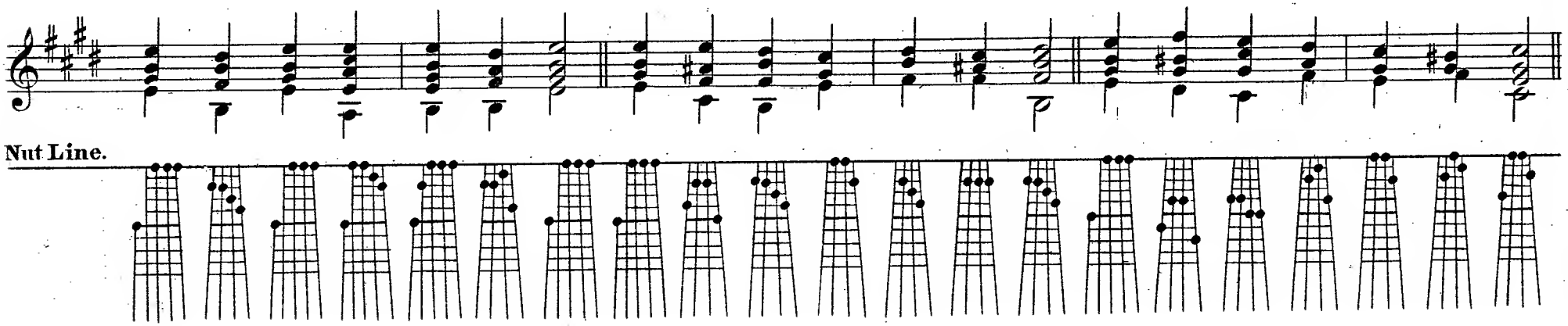
D minor, the relative minor of F major.



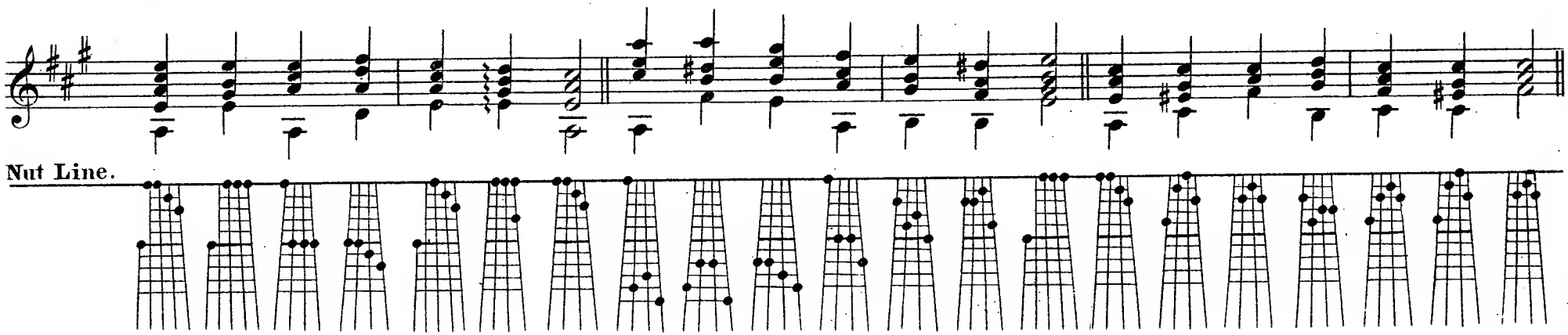
CADENCES IN THE DIFFERENT MAJOR KEYS,

WITH MODULATIONS TO THEIR DOMINANTS, AND RELATIVE MINORS.

Cadence in E major. Modulation to B major. Modulation to C♯ minor.

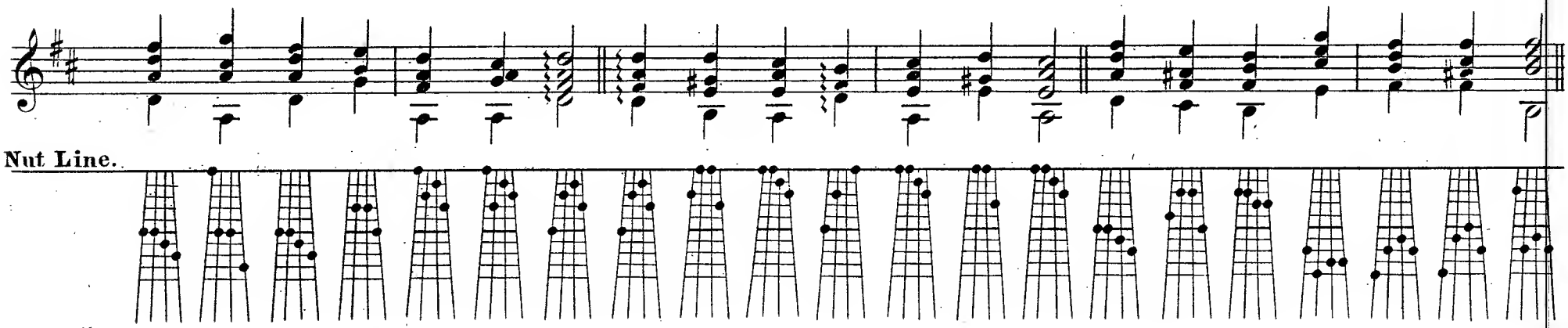


Cadence in A major. Modulation to E major. Modulation to F♯ minor.



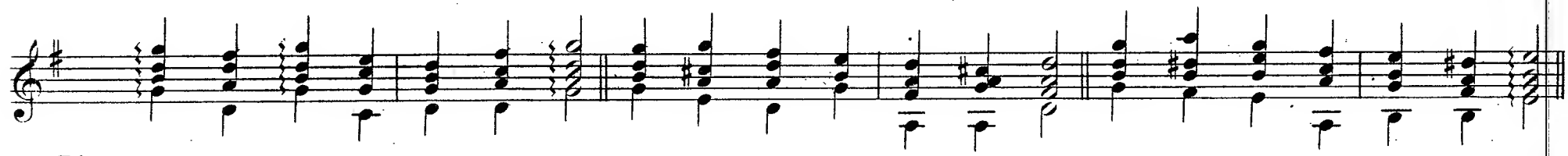
9882=12

Cadence in D major. Modulation to A major. Modulation to B minor.

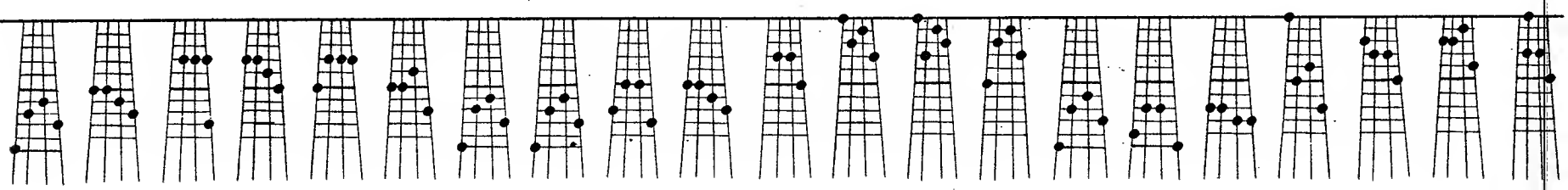


Nut Line.

Cadence in G major. Modulation to D major. Modulation to E minor.



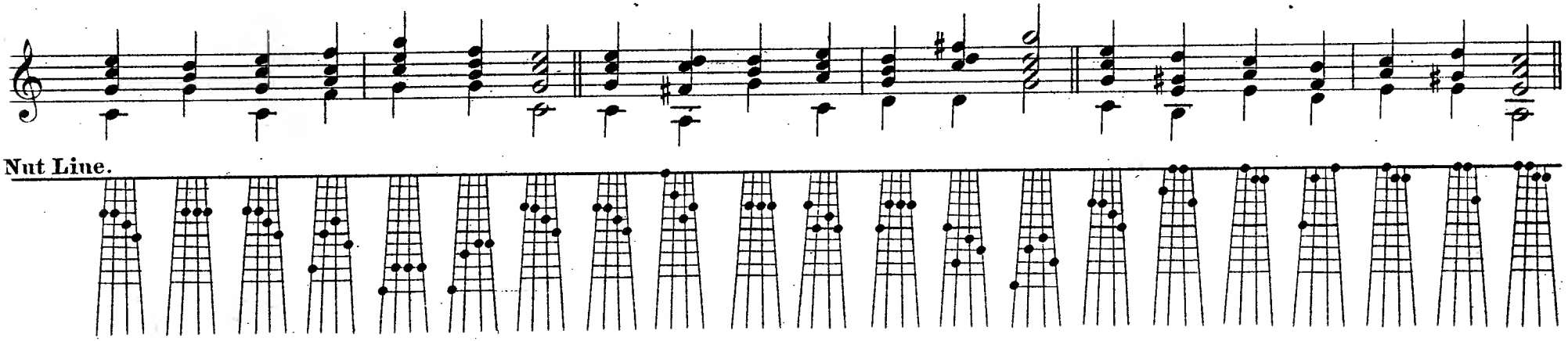
Nut Line.



Cadence in C major.

Modulation to G major.

Modulation to A minor.

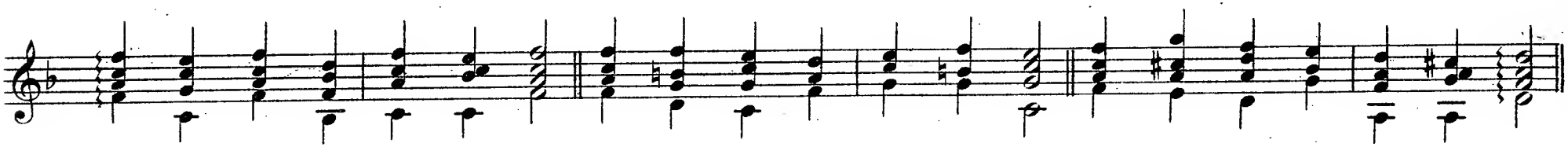


Nut Line.

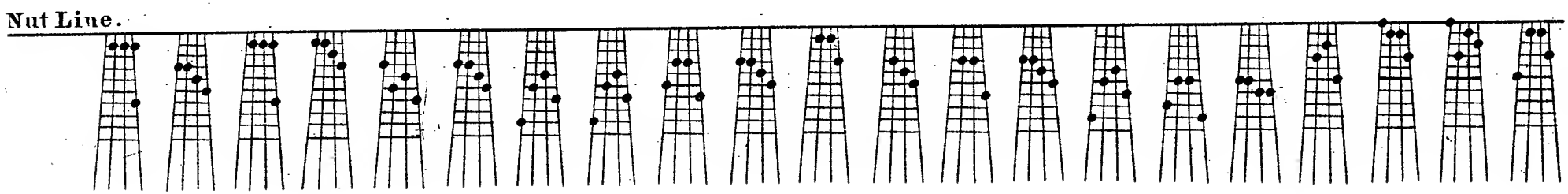
Cadence in F major.

Modulation to C major.

Modulation to D minor.



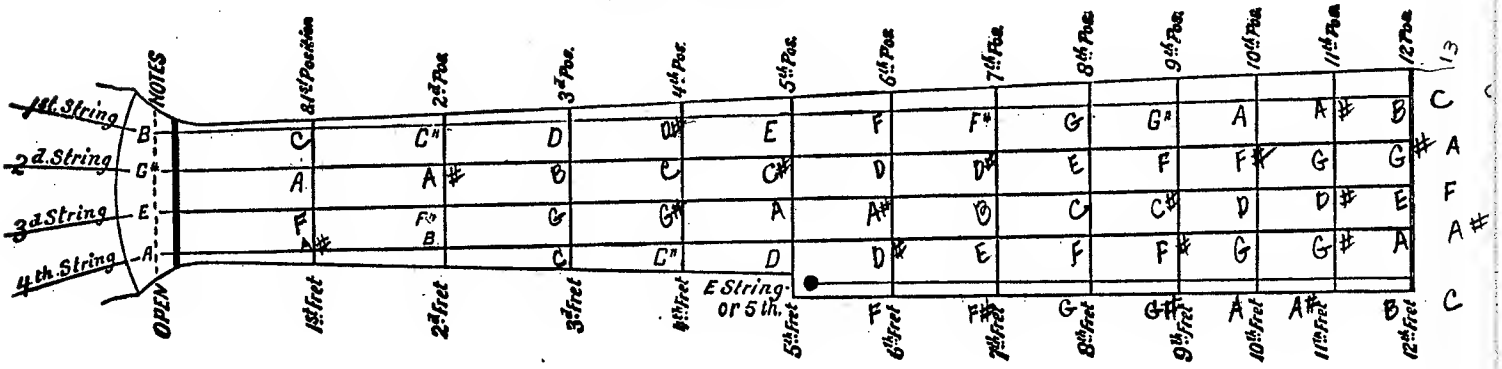
Nut Line.

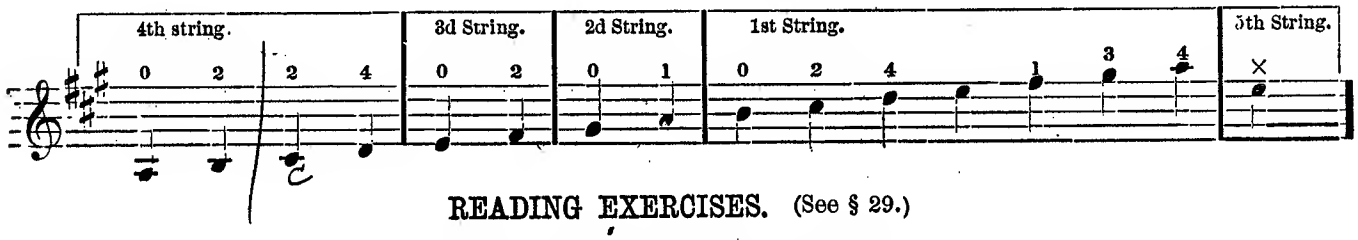


9882=12

THE STANDARD SCALE OF THE BANJO, SHOWN ON THE FINGER-BOARD.

TWO OCTAVES.

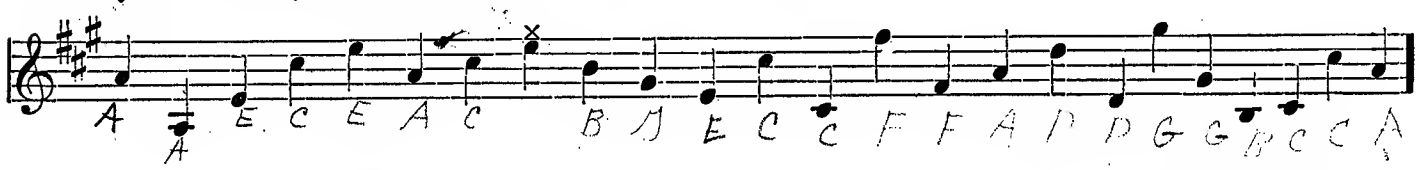




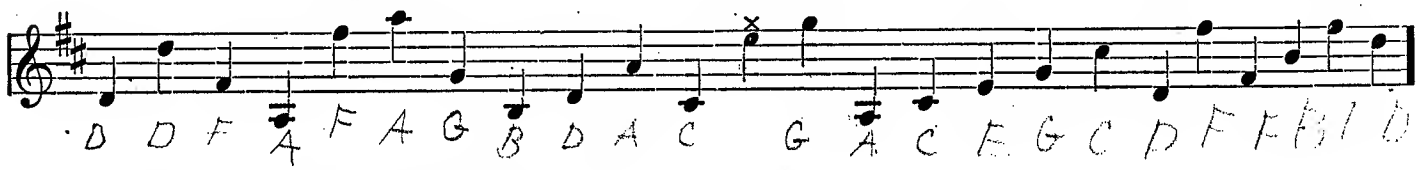
READING EXERCISES. (See § 29.)

The learner should study attentively the following exercises and thereby be able to name, and quickly locate the notes upon the fingerboard. The following example will suggest the manner of study. In the first exercise the first note is A located in the second space. In the scale accompanying the Diagram it will be seen that A occupying the second space is one of the notes to be found on the 2d string, and is a stopped note, requiring the 1st finger. Now, by referring to the Diagram it will be seen that, on the 2d string, A is located at the 1st fret. A reference to THE FINGERBOARD OF THE BANJO, will aid in locating the accidental sharps and flats.

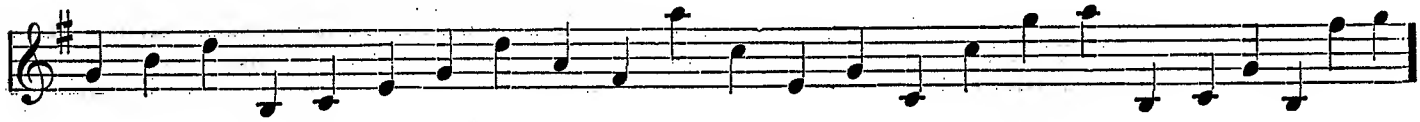
Key of A. The F♯, C♯ and G♯ are sharped throughout by signature.



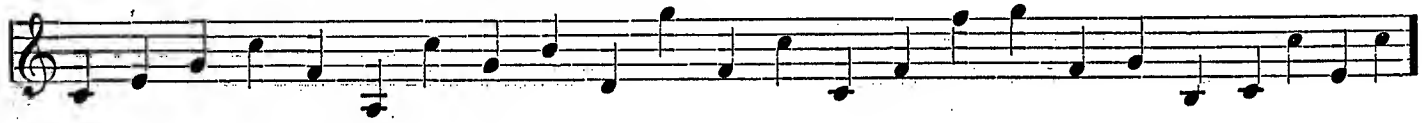
Key of D. The G is "natural," and is found on the 3d string at the 3d fret, also on the 1st string at the 8th fret.



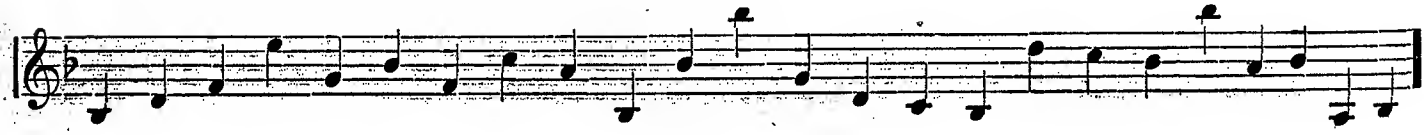
Key of G. The C and G must be played "natural."



Key of C. The F, C and G must be played "natural."



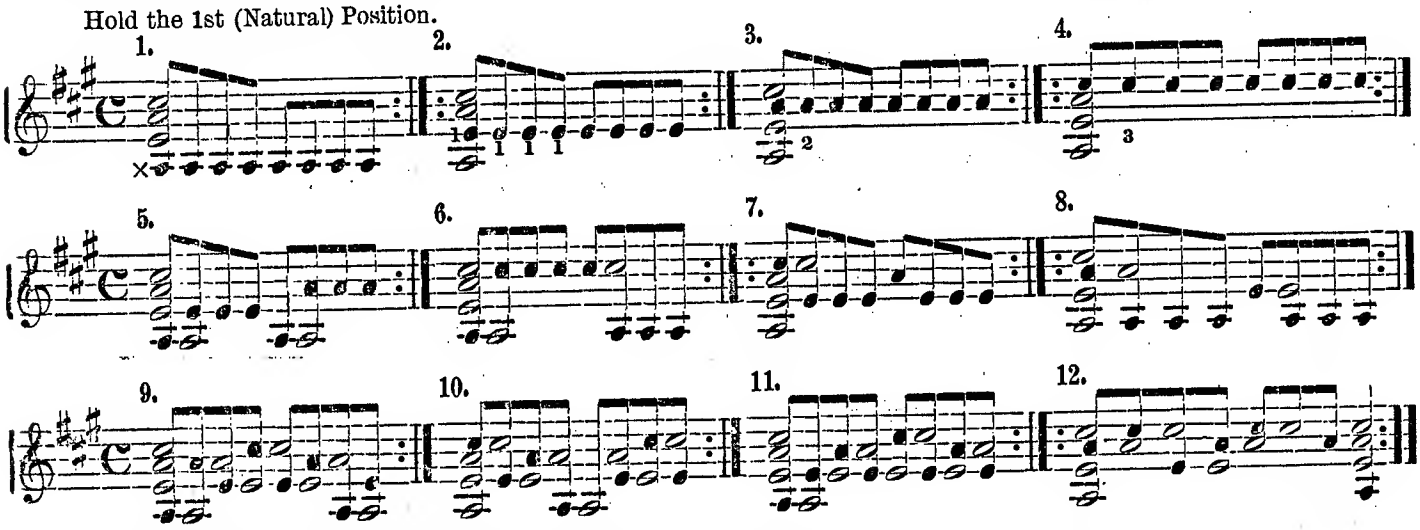
Key of F. No sharped notes. The B♭ must be played "flat."



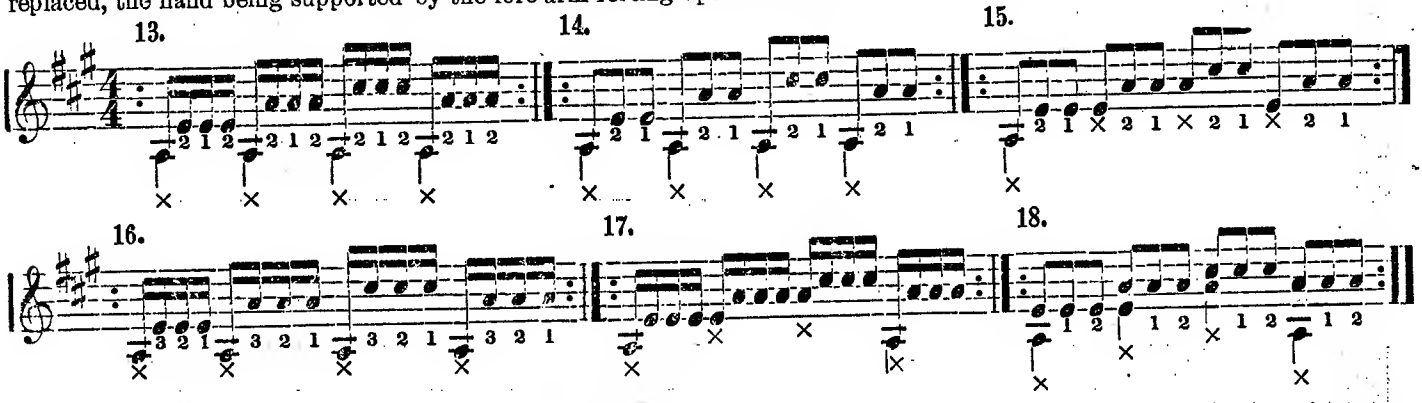
FIRST EXERCISES. GUITAR STYLE. (See § 35, 36 and 40.)

The following twelve exercises are for the purpose of strengthening the fingers, and acquiring, for each, a separate, and ndependent action. Play only the black notes. The half notes show where the fingers are placed at the commencement, and where—excepting the finger required to sound the black notes—they remain. In execution, the fingers are not invariably replaced, nor will the practice of these exercises result in such a habit, but a style of close fingering will be acquired. Hold the unemployed strings firmly,—drawing them a little. Practice vigorously,—slowly at first—and gradually increasing as the fingers become stronger. As but one finger is in action at a time, *some combination of three strings will be retained.*

Hold the 1st (Natural) Position.



Six exercises for practicing a succession of single notes, occurring on the same string. (§ 48.) The fingers are not to be replaced, the hand being supported by the fore-arm resting upon the rim.



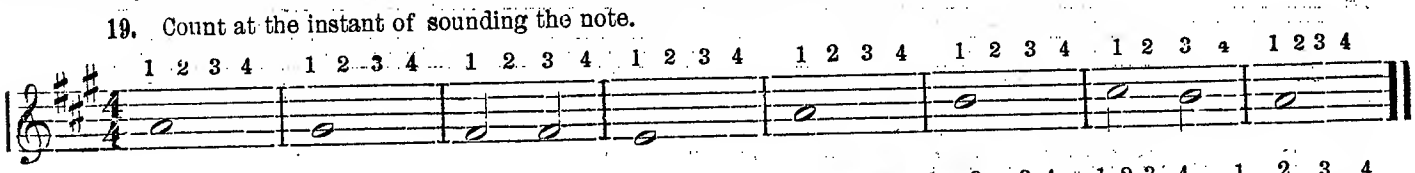
TIME EXERCISES (§ 17 and 21.)

The following exercises [19 to 28] are designed principally for mental study, that the learner may become familiar with the different varieties of Time; divisions of the measures; note combinatious, rests, dotted notes, &c., without this knowledge it will be impossible to pursue the study intelligently; with it the progress will be assured and pleasurable.

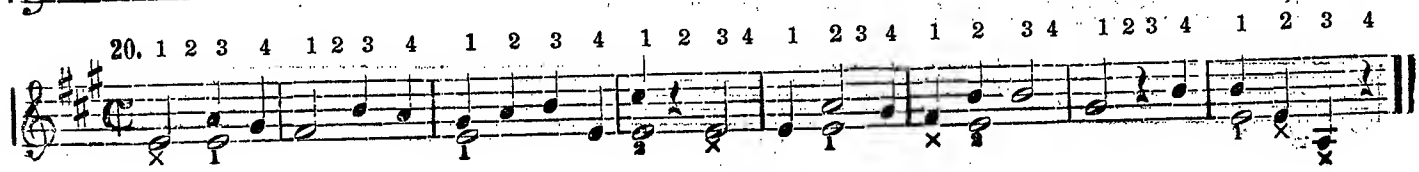
The numerals written above the notes, are the counts for each measure. Mark the time by counting aloud. It is also desirable to beat the time with the foot, as the united occupations tend to fix the attention to a greater degree.

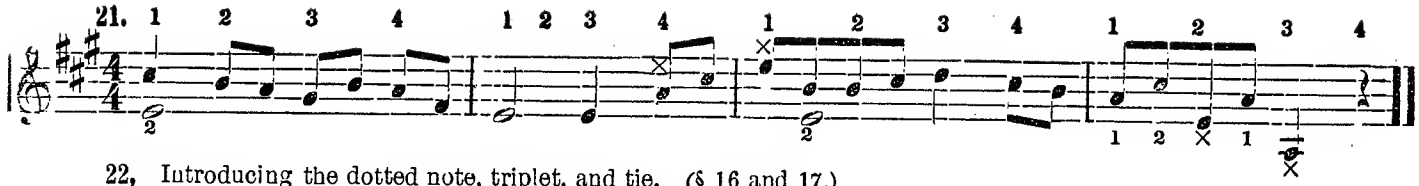
Refer to the Scale and Diagram for the left hand fingering. The right hand fingering is written below the notes. The whole note is not to be played, but is employed as a sign to show where the thumb must rest when not in action. (It is omitted in the 19th exercise.) In the 21st Exercise, Second Measure, the × in the fourth space signifies that the thumb is to be then placed upon the fifth string, where it remains until required to sound it.

19. Count at the instant of sounding the note.

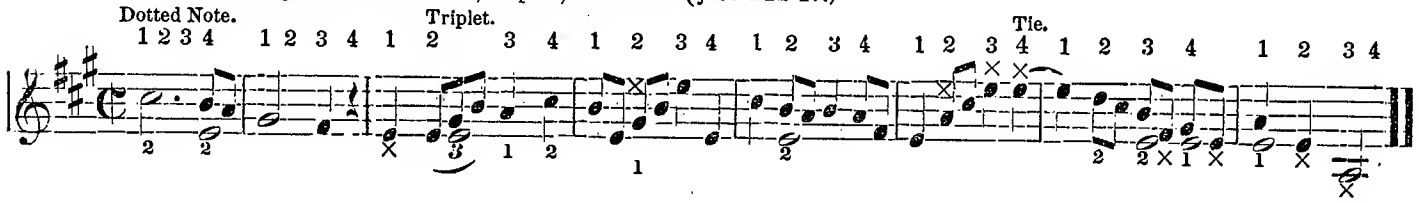


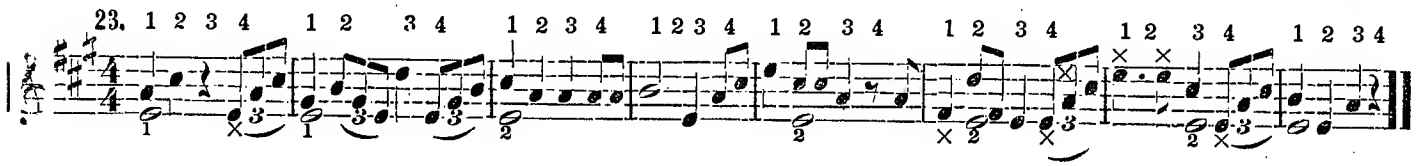
20.





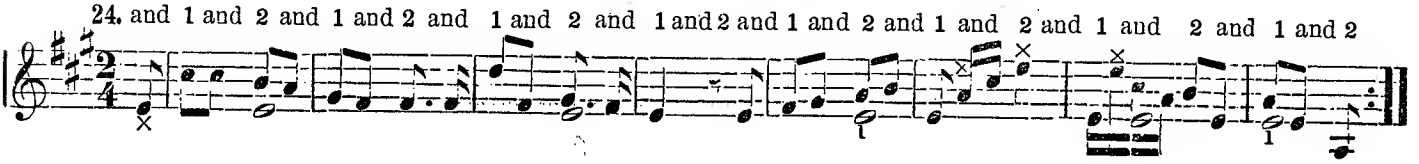
22, Introducing the dotted note, triplet, and tie. (§ 16 and 17.)

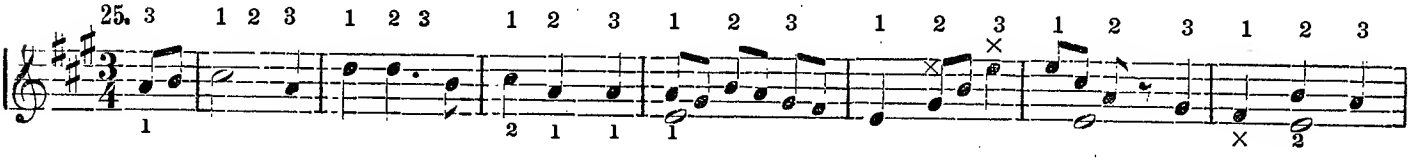


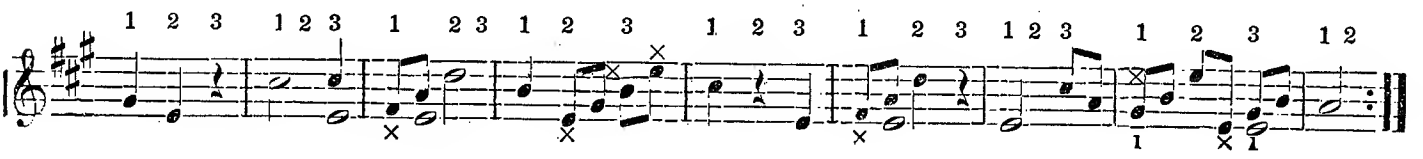


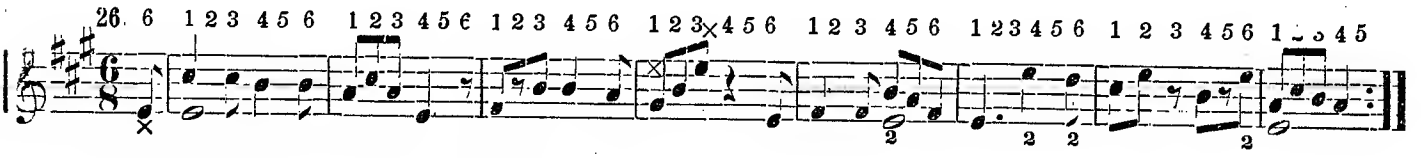
The first note in No. 24 (E) is called a "starting" note. It is given its value as so much of the ending of a measure. It will he noticed that the last measure lacks an eighth, and as the exercise is to be repeated, (see § 18) the starting note will supply the deficiency, and preserve the evenness of the strain.

The word "and" pronounced between the numerals, will often assist in acquiring evenness in the count and movement.

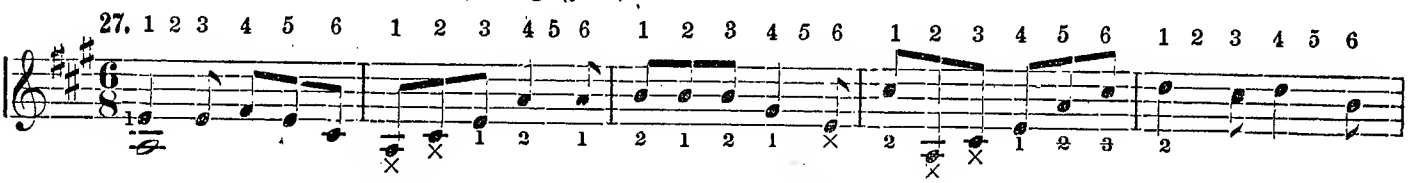


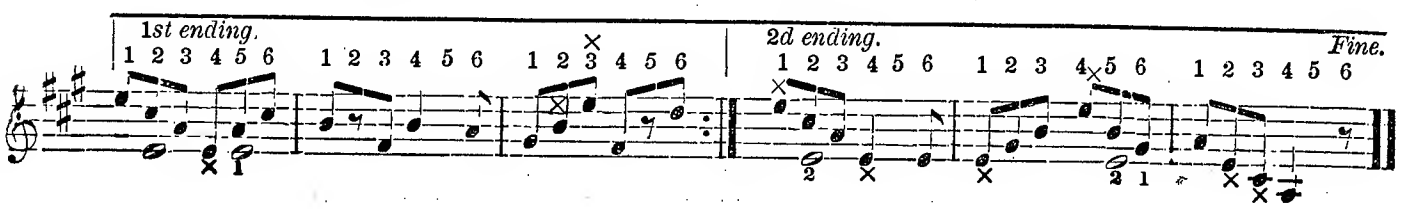




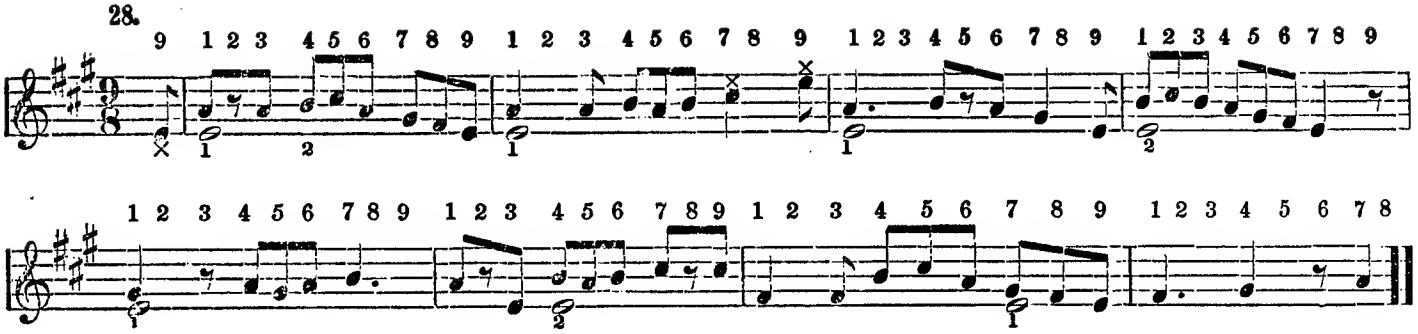


The "1st ending" is omitted on repeating. (§ 18.)





28.



ARPEGGIO PRACTICE. (See Chords, § 28.)

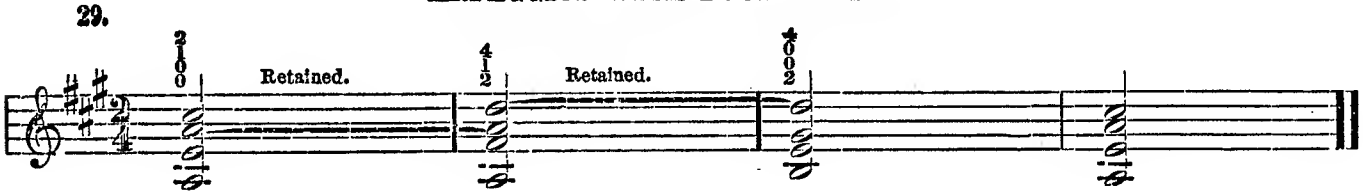
Arpeggio playing is the production of the notes of a chord in uniform succession,—not simultaneously. Arpeggio practice is very important, as it covers nearly the entire system of right hand execution

It will be observed that one of the notes (A) in the first measure,occurs also in the next chord,and that one in the second chord (D) continues in the third chord. This frequently happens in practice, and suggests a rule for close fingering, that, when two positions follow, and a stopped note in the first occurs also in the second position with the same finger, that finger should not be released, but hold its note into the new position.

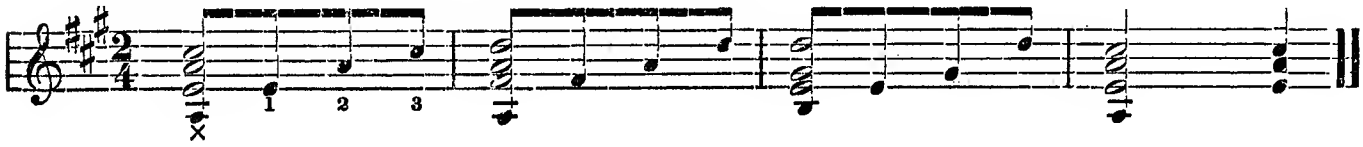
The chords in Exercise 29 are the same throughout the exercises.

ARPEGGIOS WITH FOUR FINGERS.

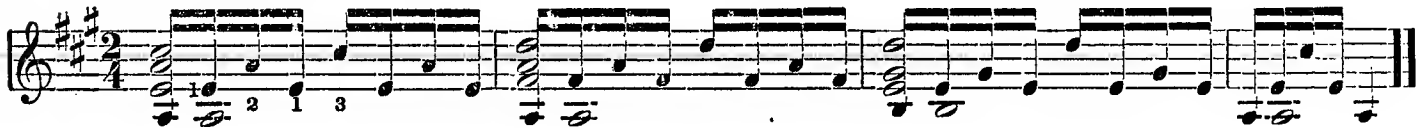
29.



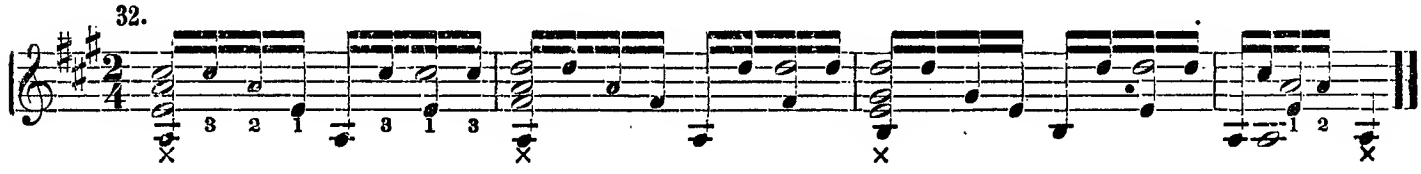
30. Play the black notes only. Do not replace the fingers.



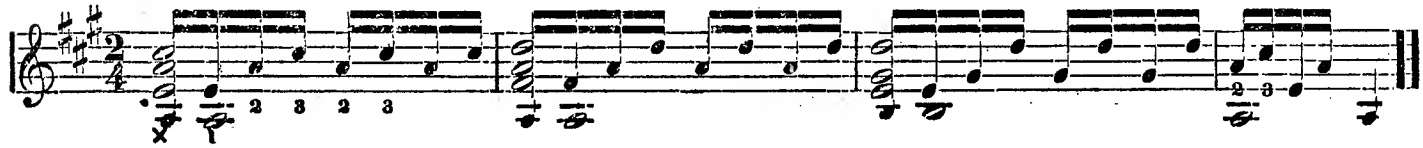
31. Replace the thumb.



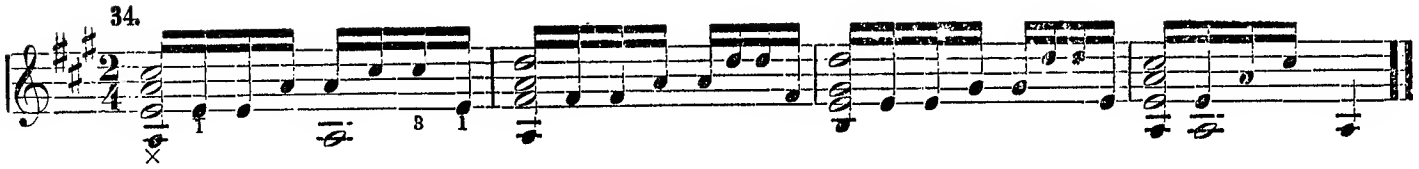
32.



33. (See § 47, N. B.)



34.



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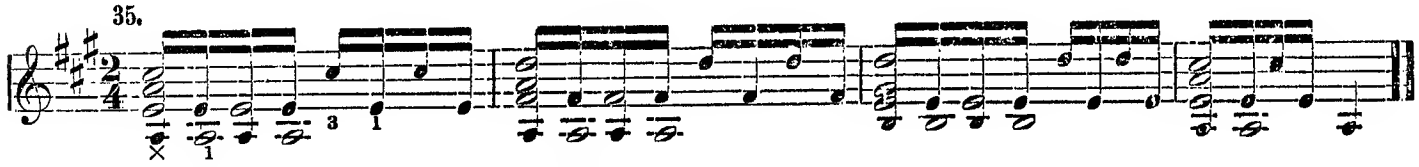
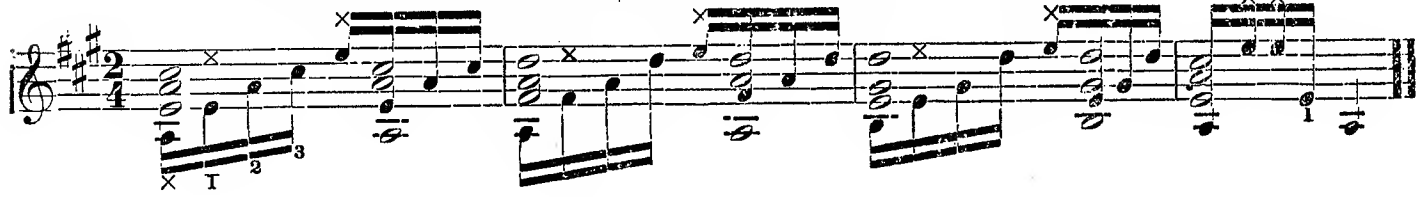


36. Transfer the thumb to the fifth string when the sign ×, is located in the fourth space.



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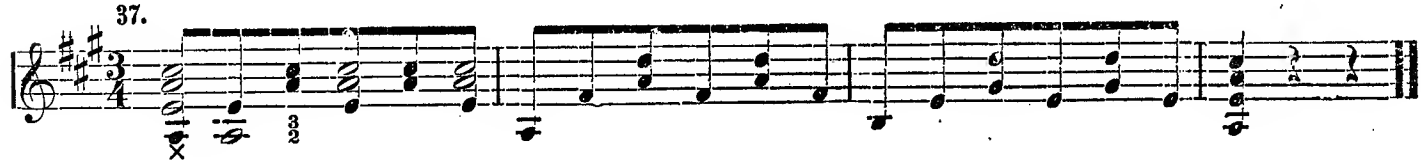

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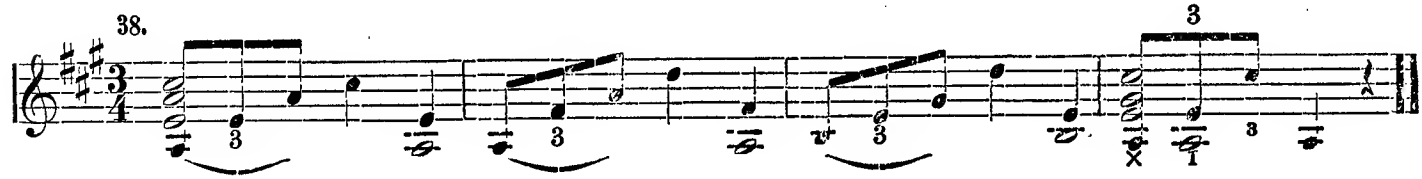

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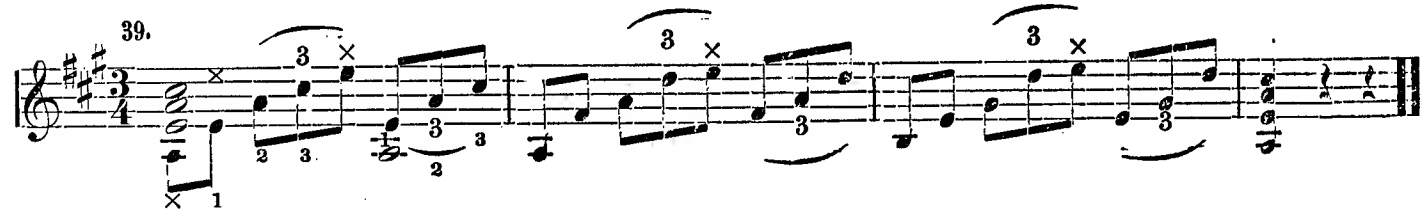

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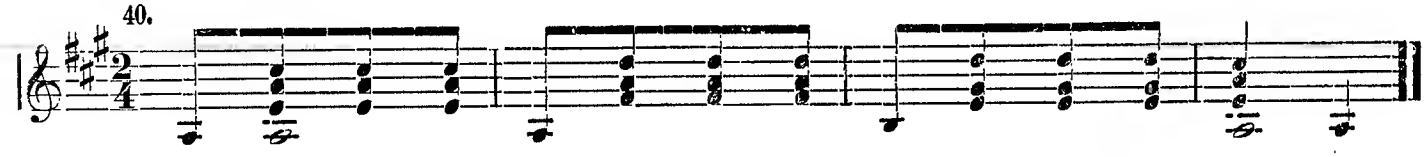
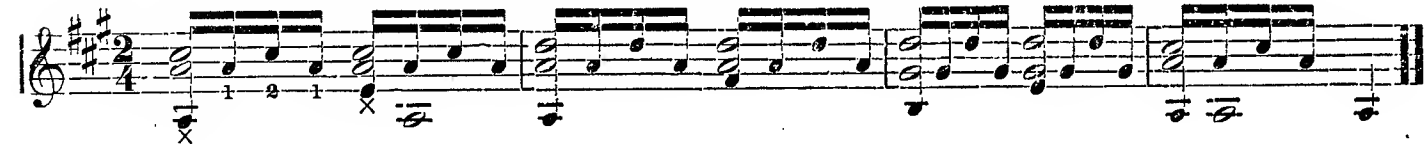
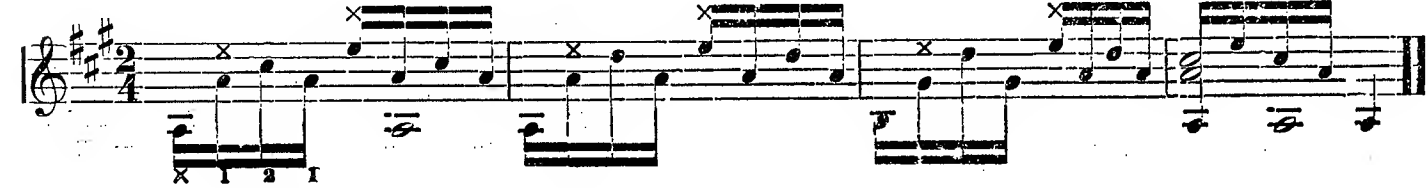


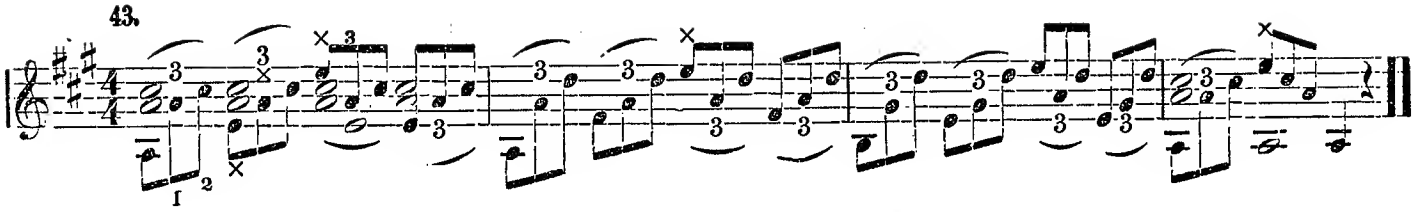
41. Arpeggios With Three Fingers. The thumb alternating on the fourth and third strings.



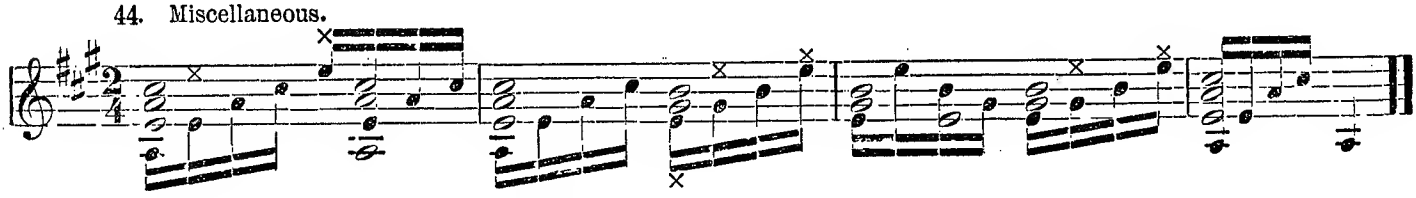
42. The thumb alternating on the fourth and fifth strings.



43.



44. Miscellaneous.



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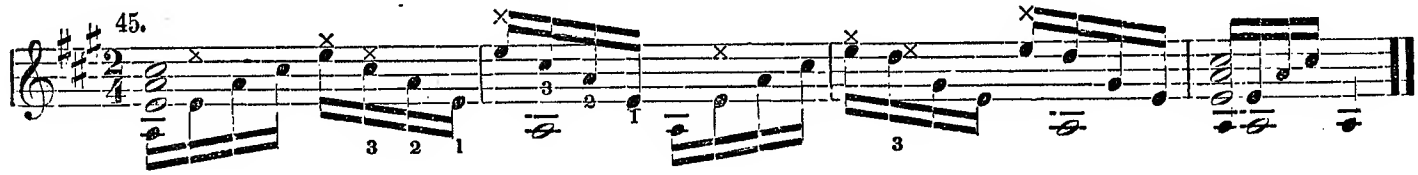

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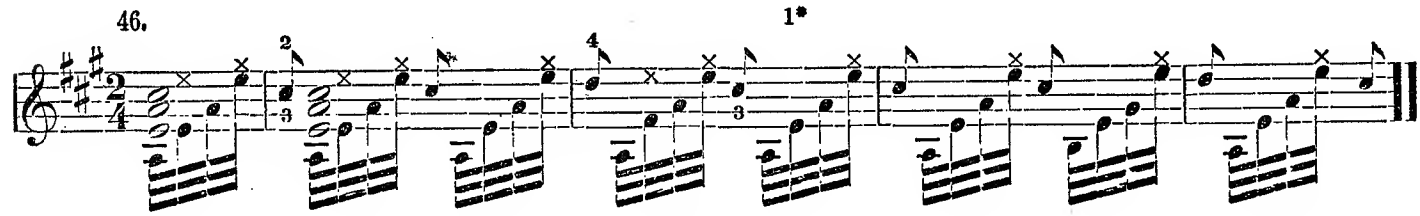

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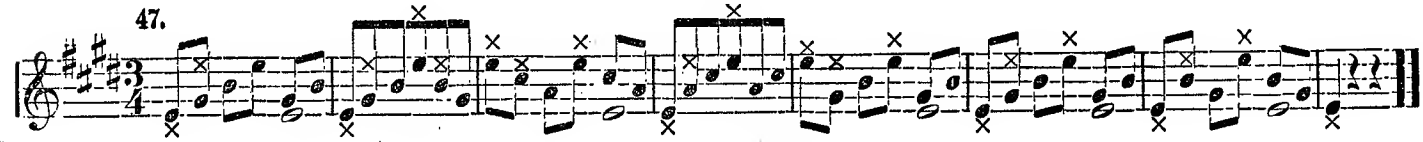

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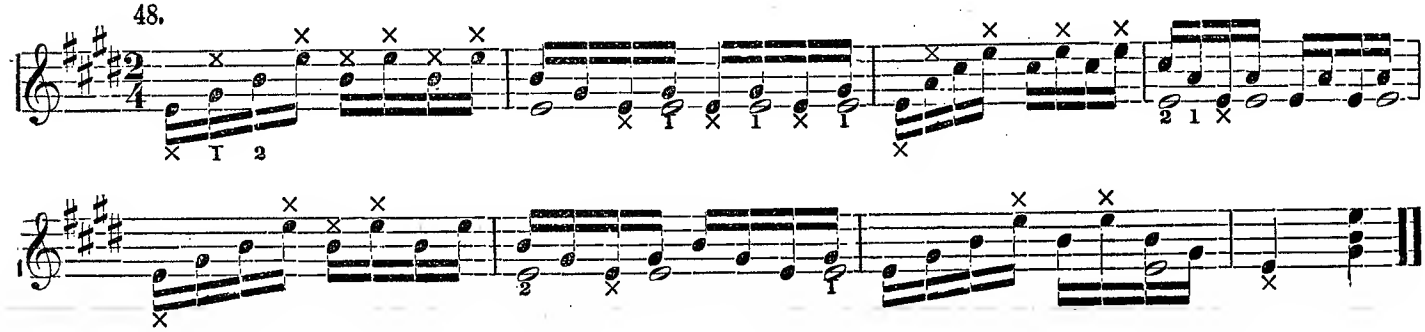

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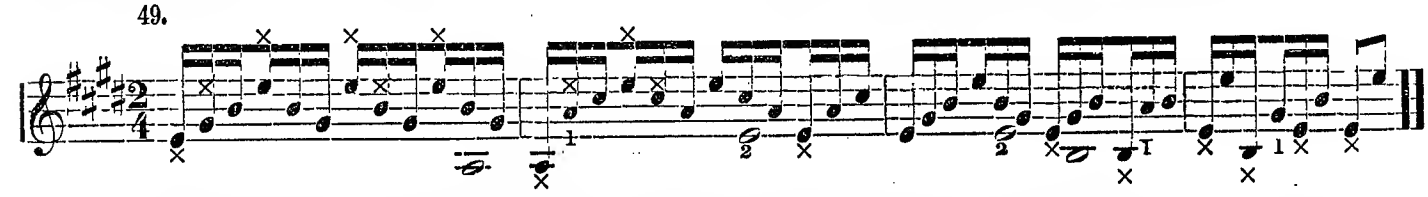
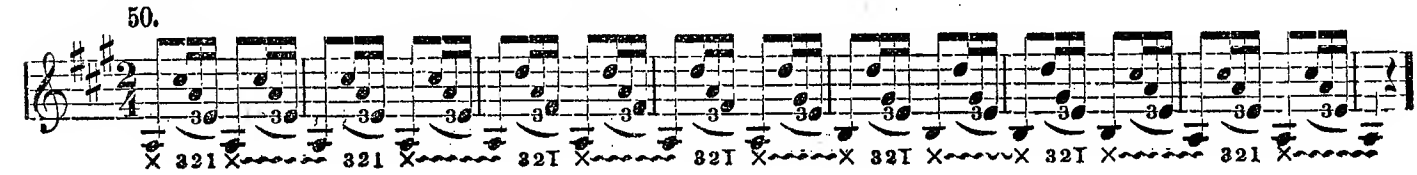
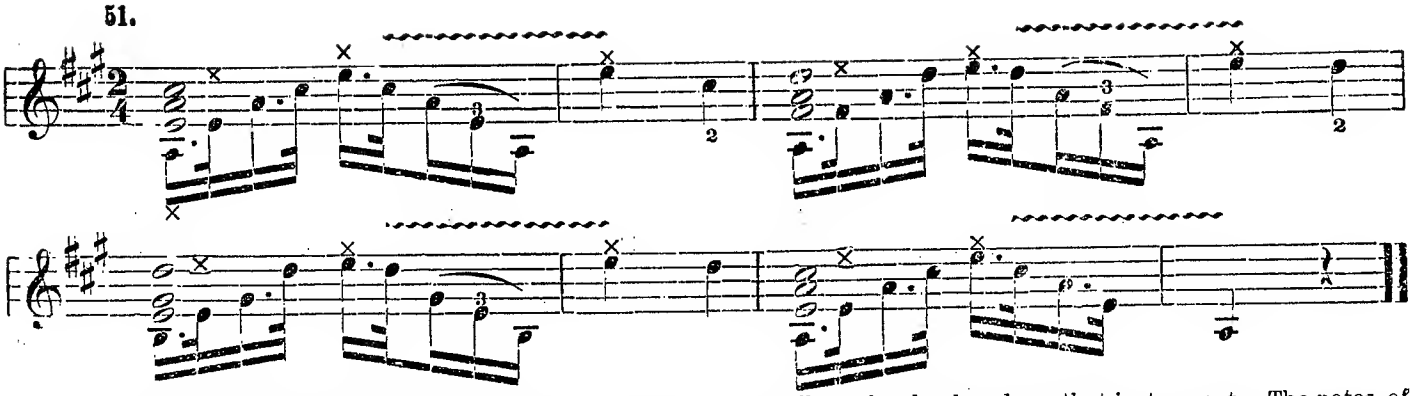


Exercises 50 and 51 (Zither effect) are to be practiced with the fore-arm removed from the rim. Execute the notes over the waved lines by drawing the third finger across. the finger should be held nearly flat.

50.



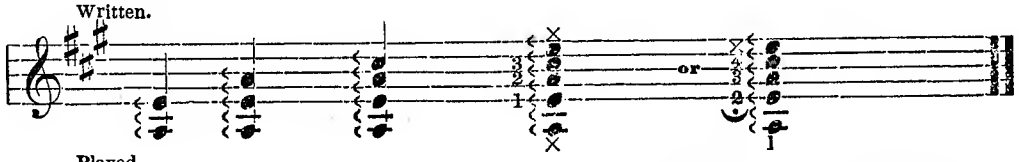
51.



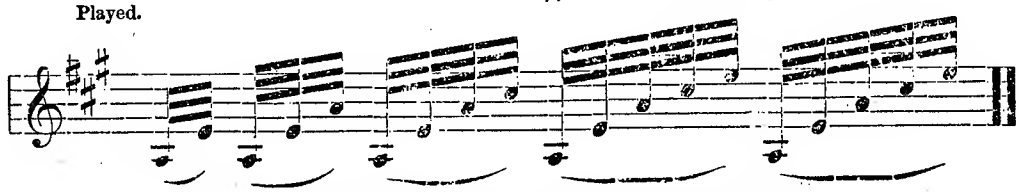
HARP CHORDS (sometimes called "wave" chords) resemble, in effect, chords played on that instrument. The notes of a chord are generally to be sounded simultaneously; but to produce the harp effect they are played in rapid and close succession,—from the lowest upwards—blending one into the next. The sign is a waved line before the chord. Chords of five notes can be played either with four fingers,—transferring the thumb to the fifth string, or by employing the five fingers,—placing the first finger on the fourth string. The latter way is often very effective.

51.

Written.



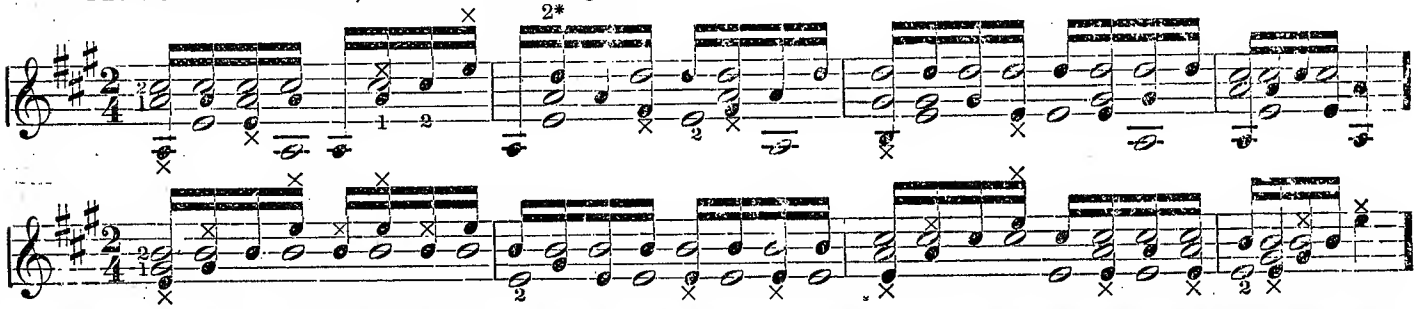
Played.



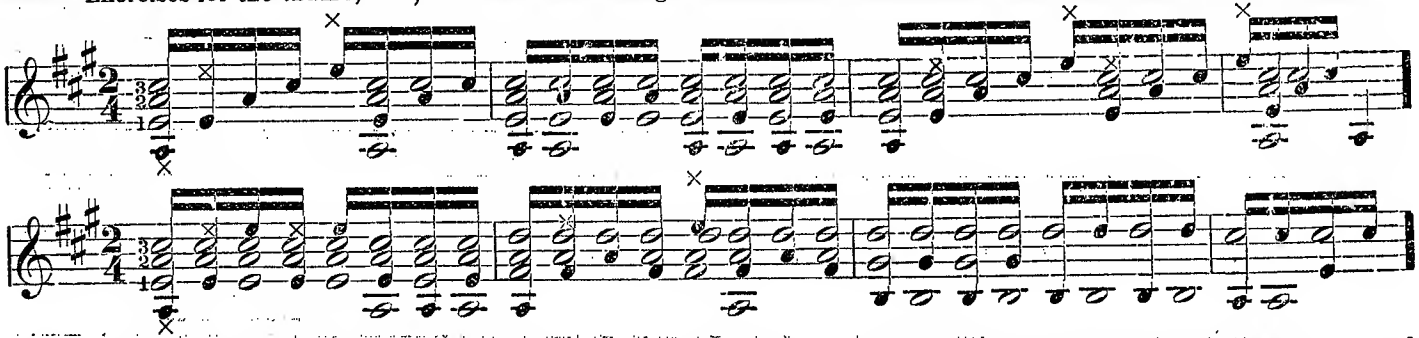
PRACTICE IN TRANSFERRING THE THUMB.

Practice these exercises with the fore-arm removed three or four inches from the rim, — the wrist arched well outward. Hold the arm and hand sufficiently rigid to obtain steadiness, and support by the finger tips pressing the strings. Place the fingers firmly, and exercise vigorously. Observe the directions given for "FIRST EXERCISES, GUITAR STYLE."

Exercises for the thumb, first and second fingers.



Exercises for the thumb, first, second and third fingers.



N. B. From this page, the sign ○, heretofore employed to show the location of the thumb, when required to be placed on either the 3d, or the 4th string, will be discontinued, and the sign × substituted for *all* the movements of the thumb, as follows:—when the sign is found on the *first* line of the stave, (E), rest the thumb on the *3d string;* if located *in the fourth space,* (E), rest the thumb *on the 5th string,* if upon the second added line below rest *on the 4th string.* When the sign is written *above or below the staff* it implies that the thumb is to *sound the note over or under which it is found.* The thumb takes its position of rest simultaneously with playing the note where it occurs.

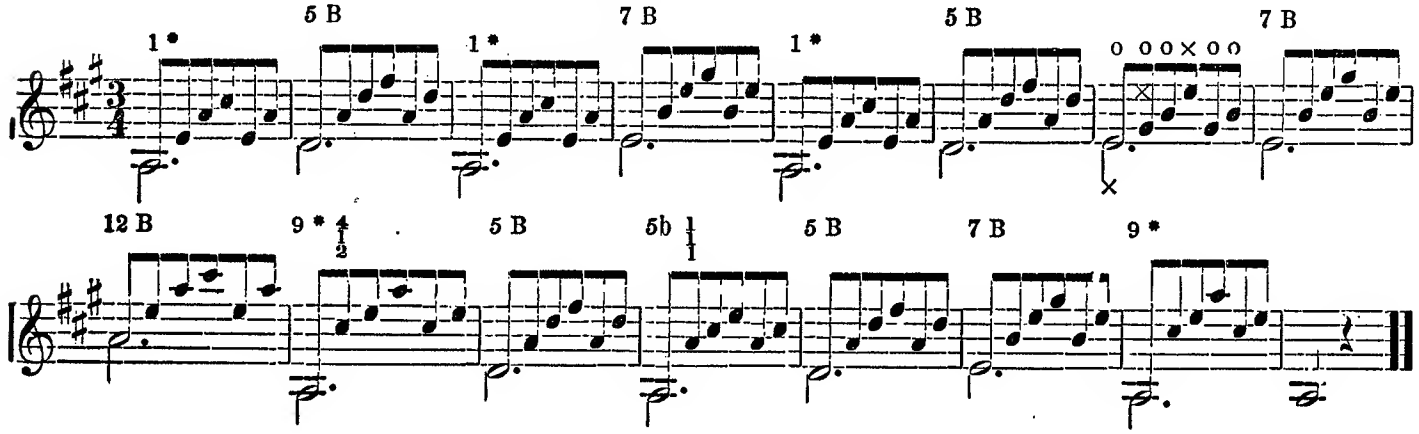
EXPLANATION.

To avoid obscurity and facilitate reading, the author has occasionally made use of half notes, instead of those of shorter duration, where, by so doing, the parts, or intention might be more clearly presented, or a multiplicity of rests avoided.

Although this will be generally apparent, yet, the author deems this explanation necessary.

BARRE EXERCISE, IN ARPEGGIO. (§ 63.)

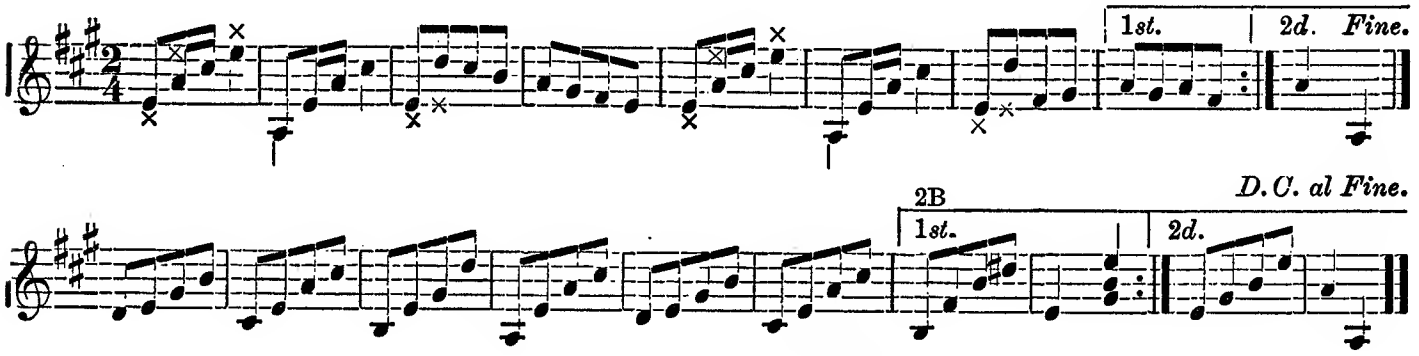
INTRODUCING THE 9th POSITION.



THE PREMIERE GALOP.

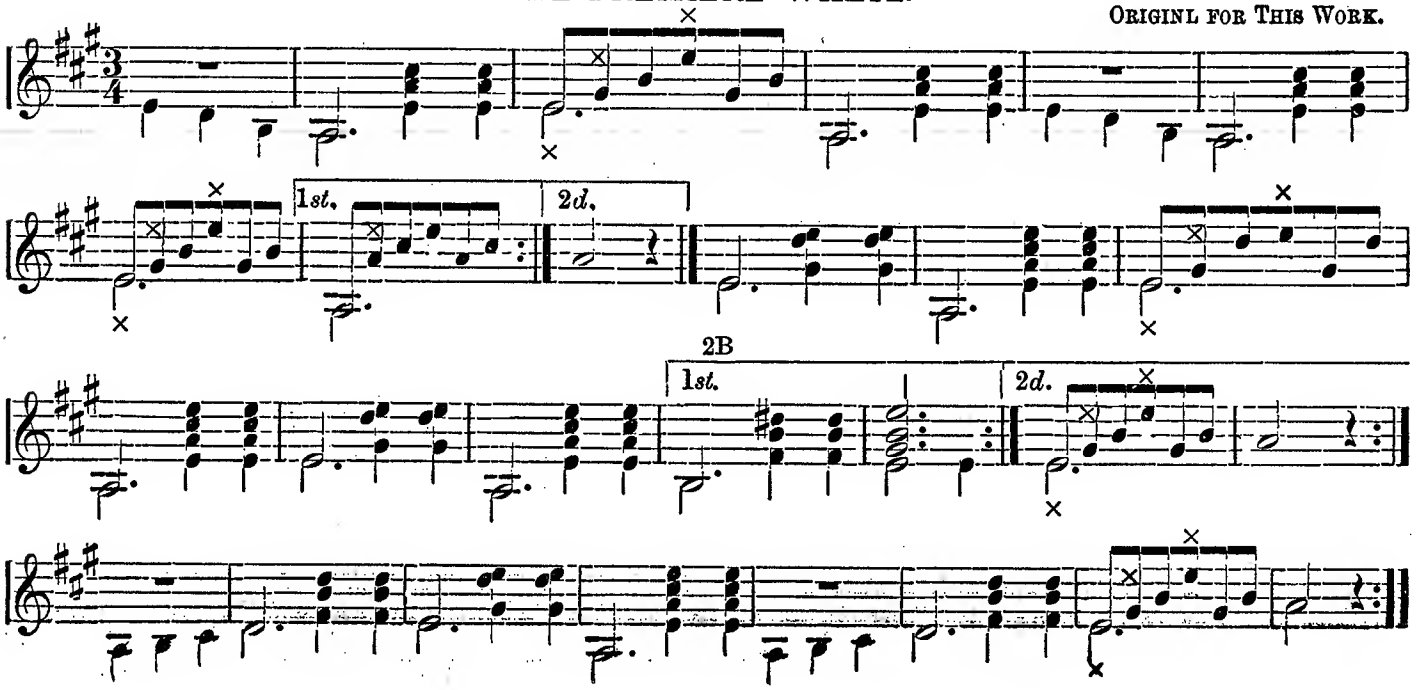
INTRODUCING THE 2d BARRE.

ORIGINAL FOR THIS WORK.



THE PREMIERE WALTZ.

ORIGINL FOR THIS WORK.



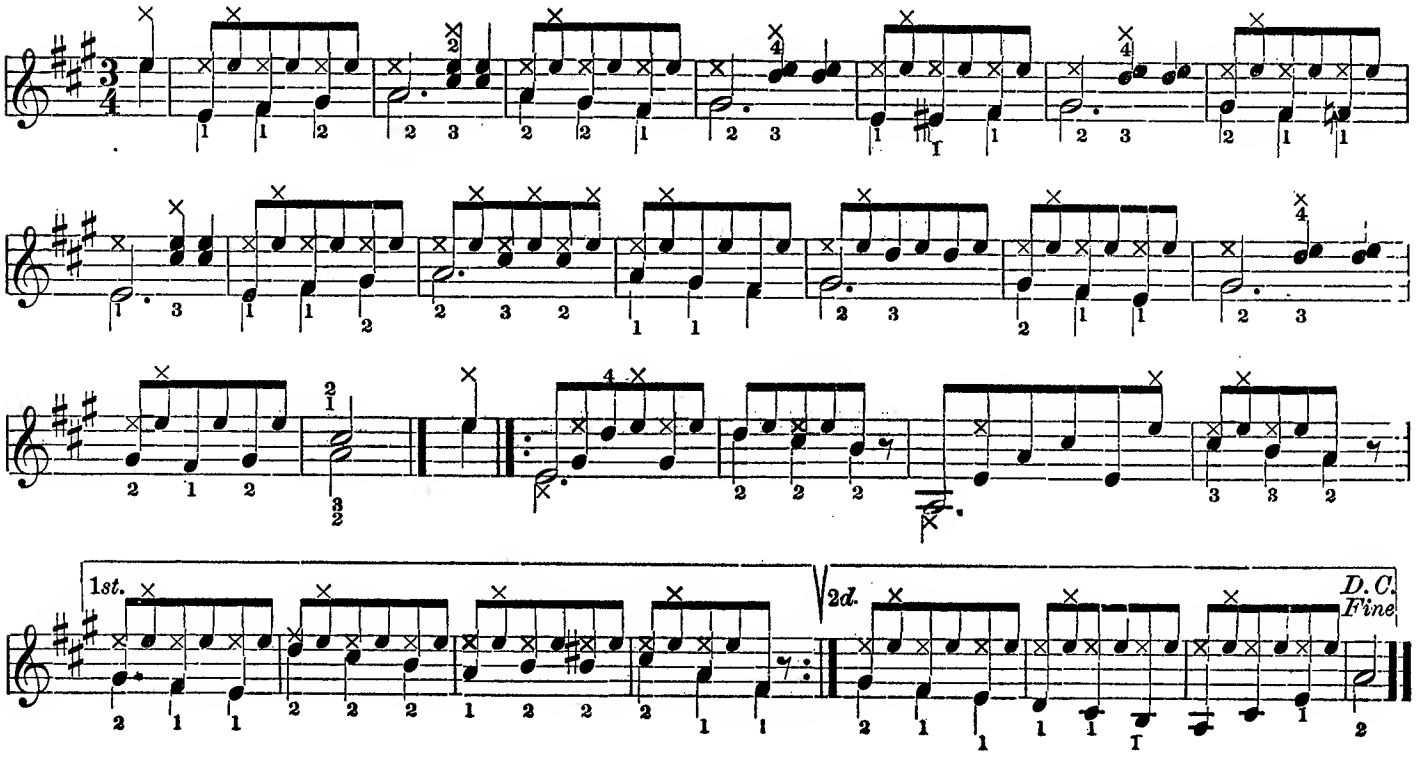
THE BIRD WALTZ.

(For accidental sharps, etc. see § 29.)

For practicing "Anticipation." At the same time of drawing a string with the thumb, the finger required for the next note is to be placed upon its string.

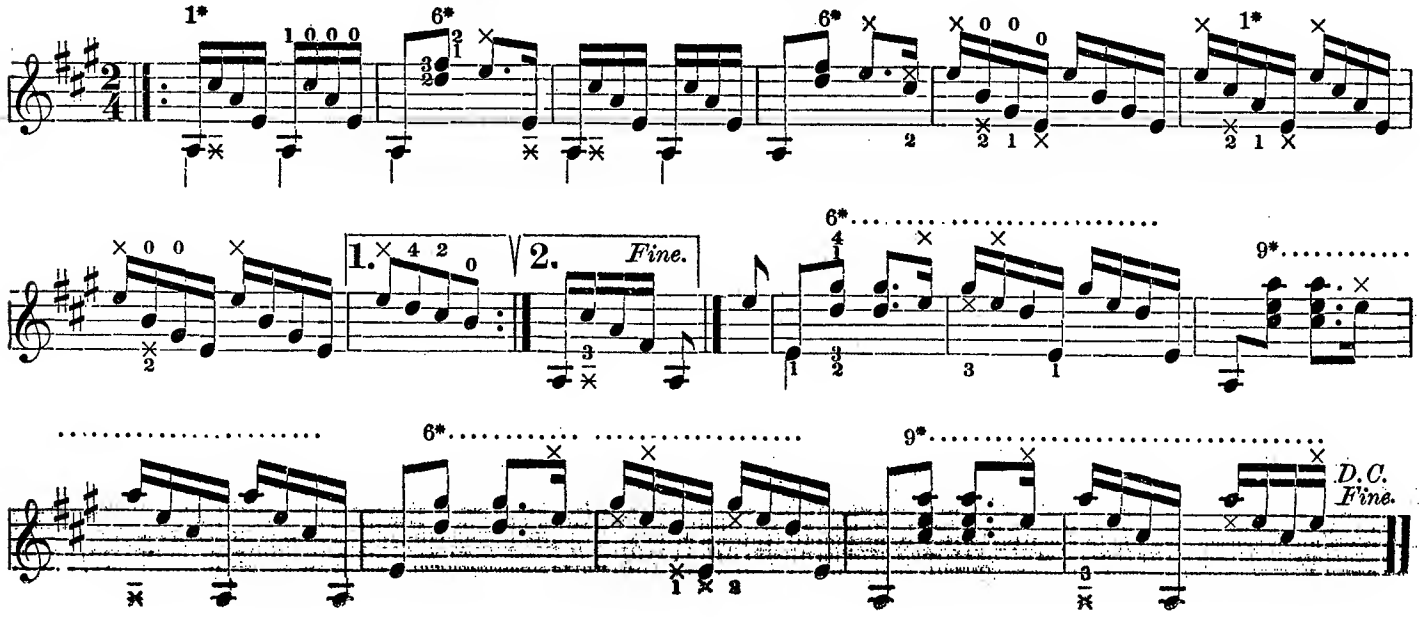
READING MELODY AND BASS.

As both the melody and bass are written upon the same stave, they are— to facilitate reading— distinguished by their stems being turned in opposite directions. A note with a double stem (see the dotted half note in second measure) belongs to both parts. As a note of the part represented by downward stems it has its full value; but as belonging to the other part (upward stems) its value equals only what may be required, in connection with the remaining notes similarly turned, to fill the measure;— in this instance a quarter note.



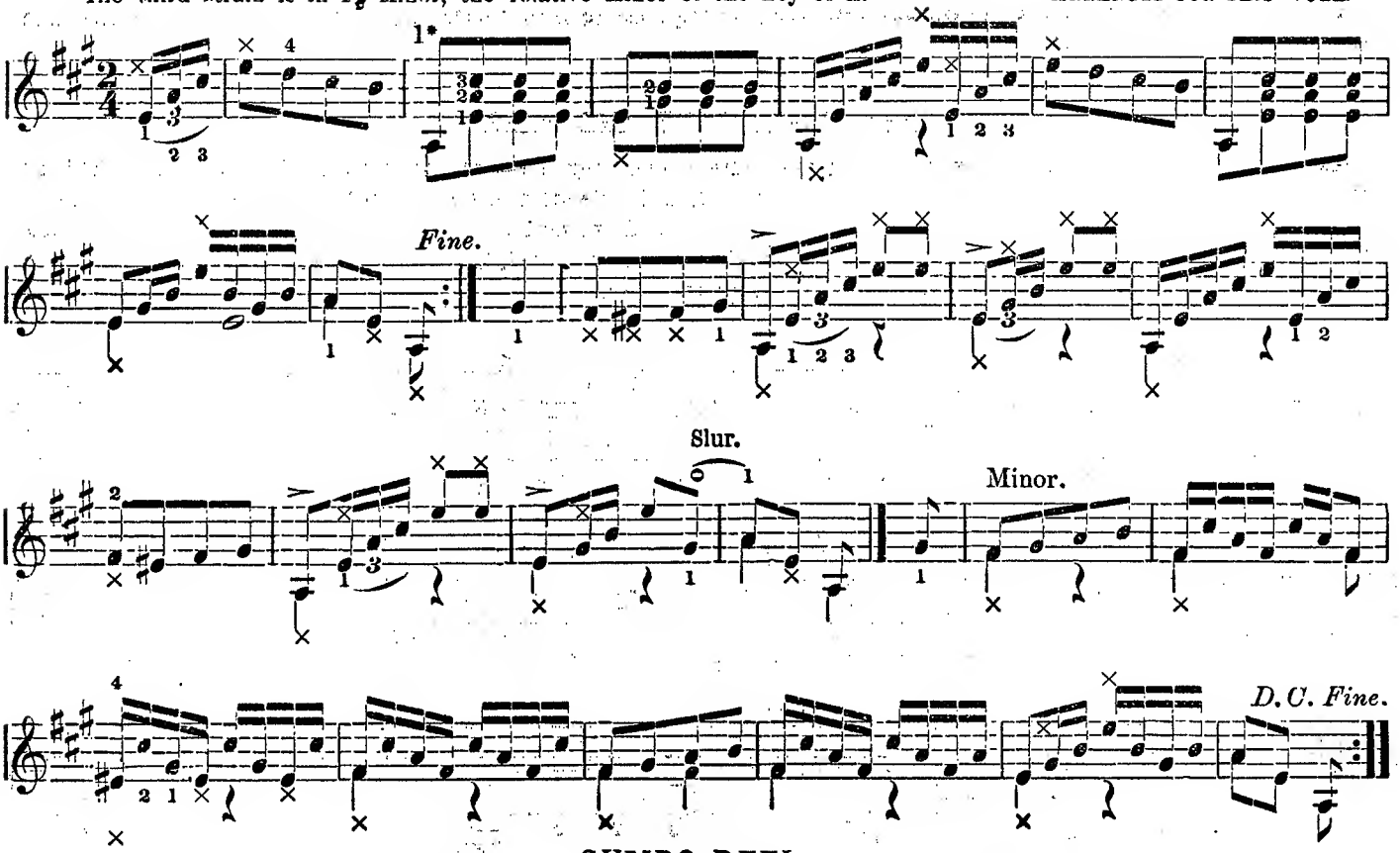
THE ELFIN QUICKSTEP.

(For practicing a reverse movement of the fingers.)



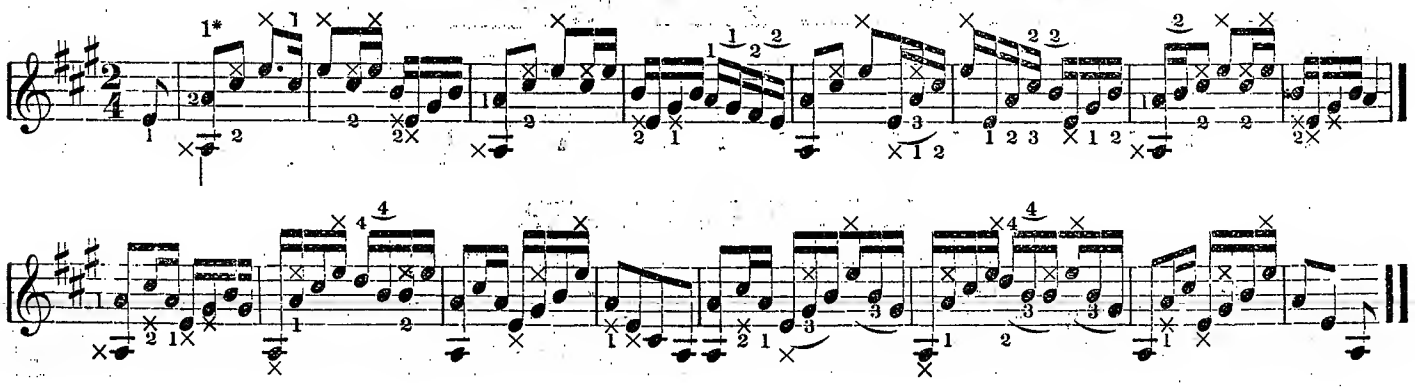
THE PEQUOT GALOP.

The third strain is in F♯ Minor, the relative Minor of the key of A. ARRANGED FOR THIS WORK.

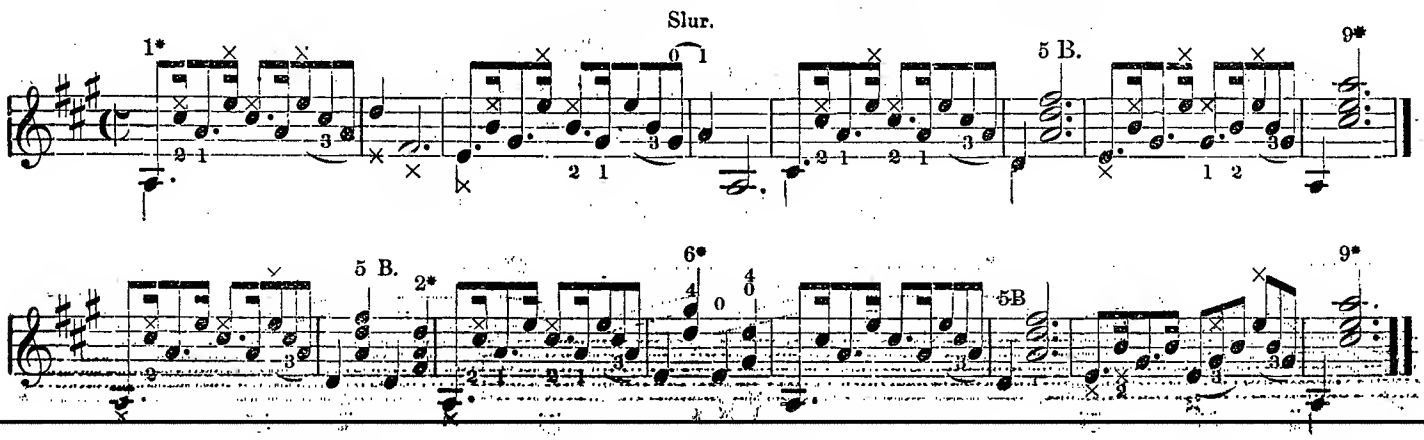


GUMBO REEL.

Introducing the left hand pull. See § 50. For Barré Chords, see § 63, 64 and 65.



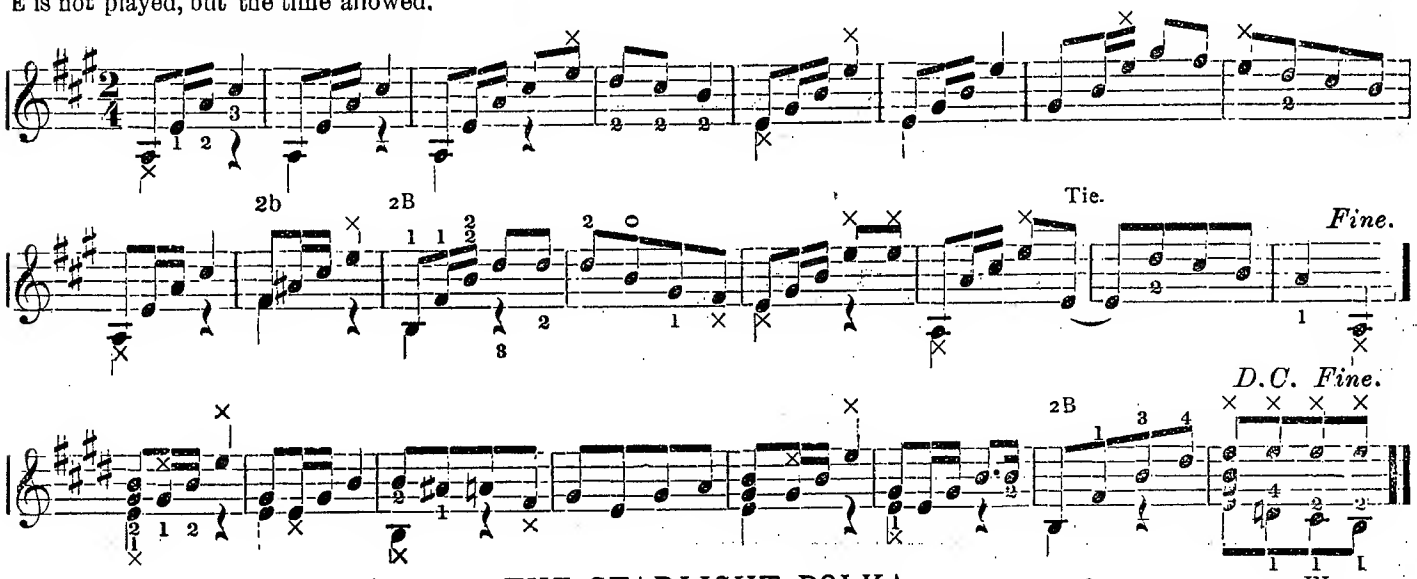
BLACKBIRD DANCE. (The Slur, § 52.) (The Barré, § 64.)



THE LINDEN GALOP. (§ 29,19,16.)

ORIGINAL FOR THIS WORK.

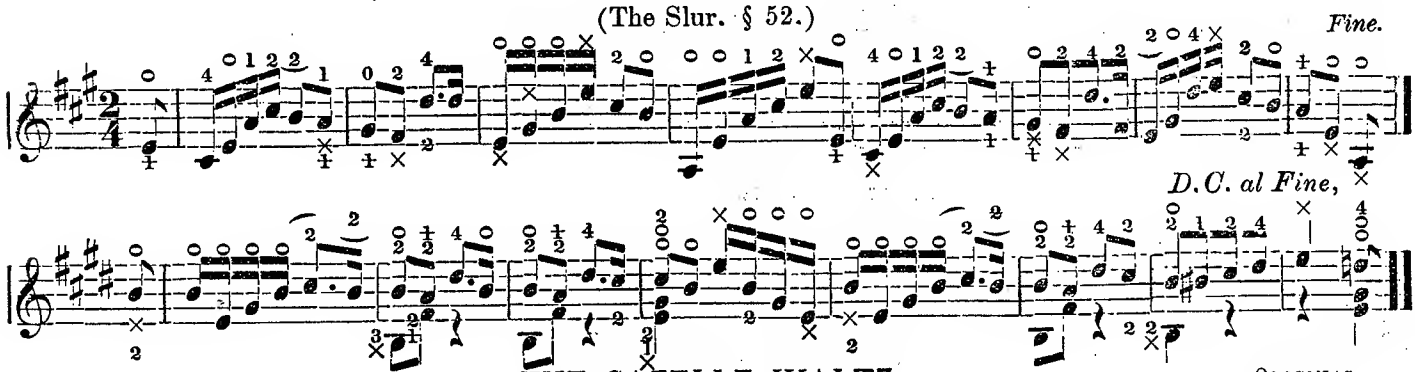
In the third measure of the second strain, A is "sharped;" stop at 2nd fret. The "natural" restores it in the next note. In the last measure D is made natural by the "natural." A "tie" occurs between the 14th and 15th measure. The second E is not played, but the time allowed.



THE STARLIGHT POLKA.

(The Slur. § 52.)

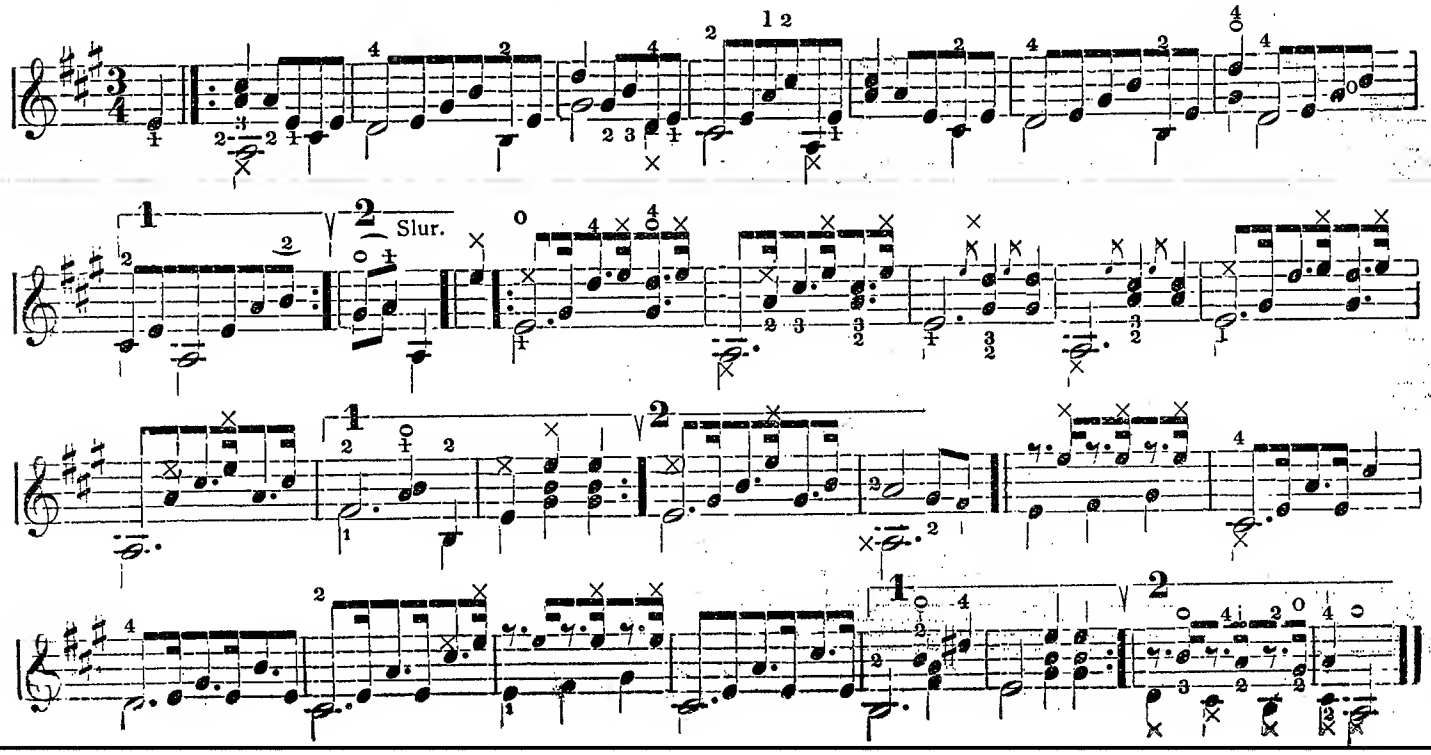
ORIGINAL FOR THIS WORK.



THE GAZELLE WALTZ.

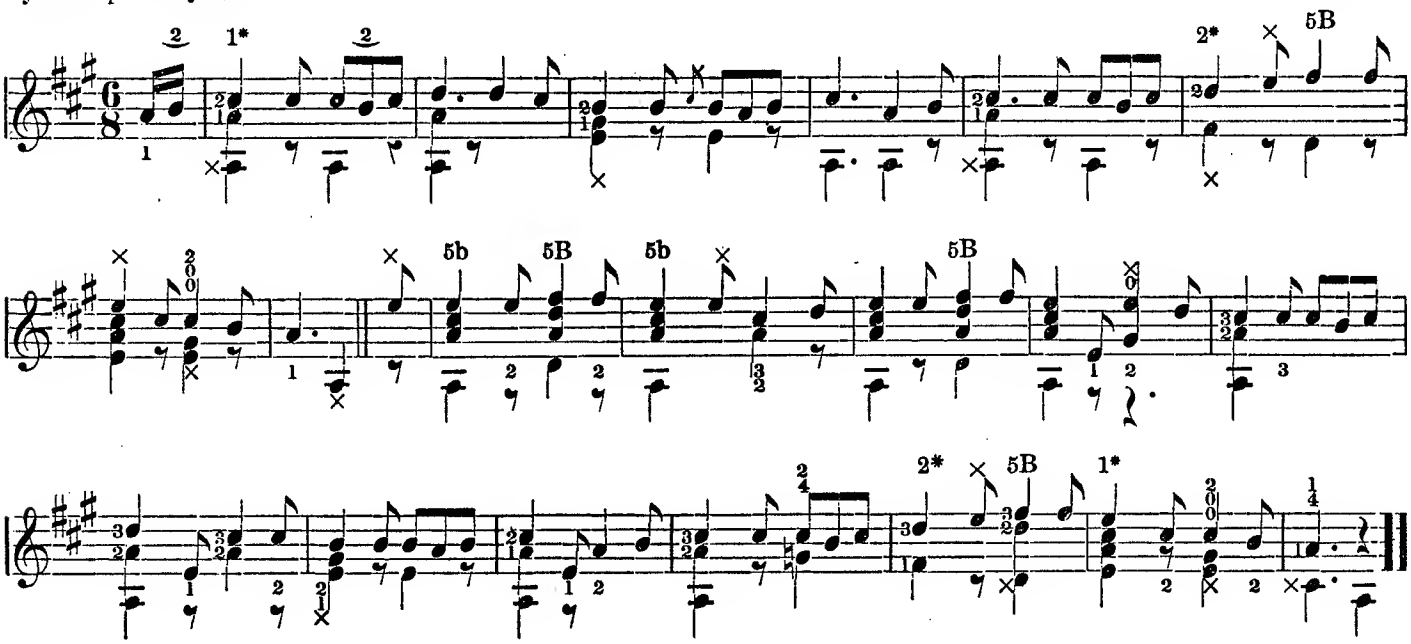
ORIGINAL.

FRANK B. CONVERSE.



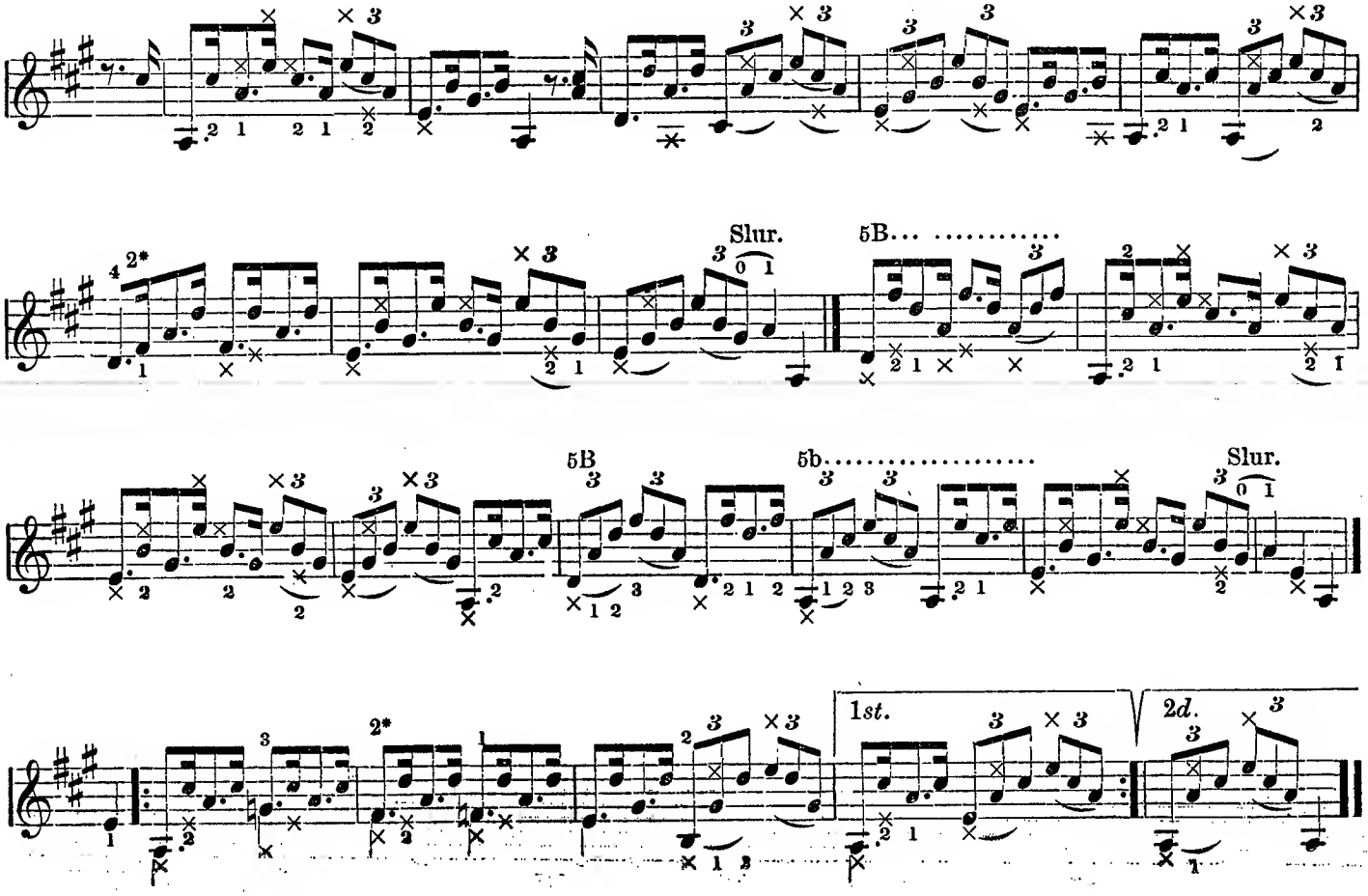
WE WON'T GO HOME TILL MORNING.

A grace note occurs in the third measure, see § 50, and § 67. A "natural" (♮) will be met with in the second strain, see § 20. In six-eight movement the accent falls on the first and fourth counts, § 18. The second starting note is executed by the "pull." § 50.



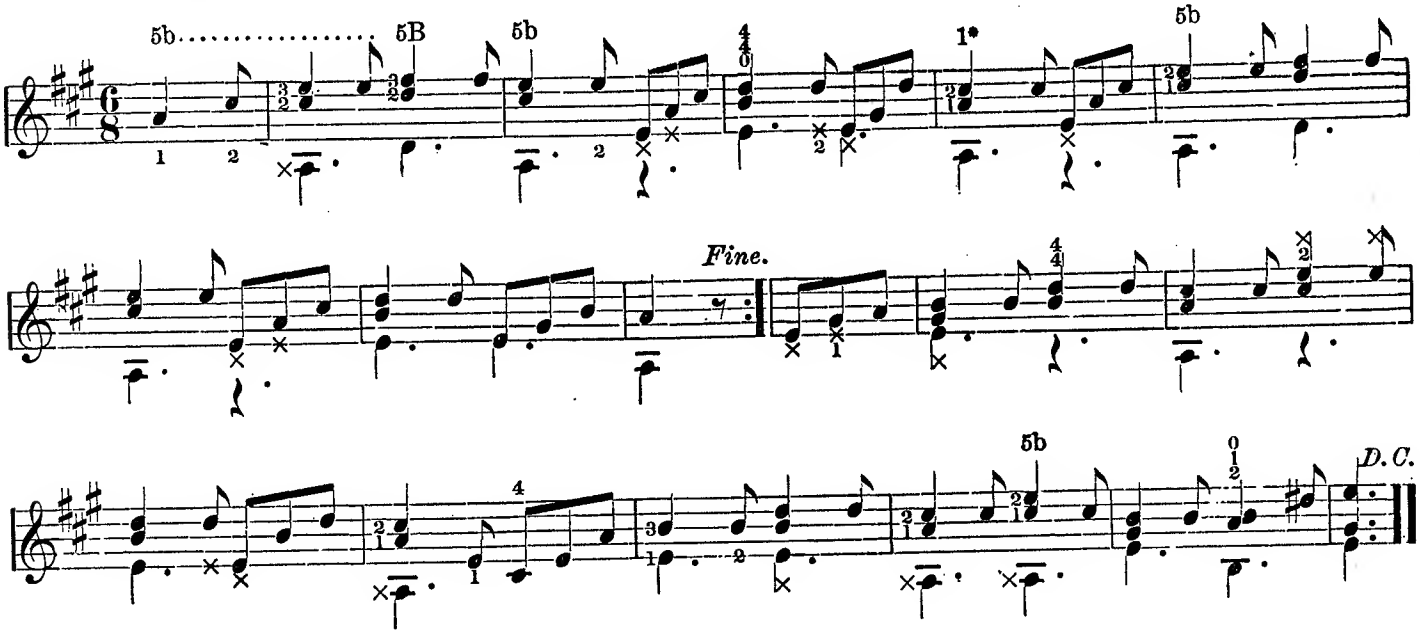
THE HAPPY DARKIE'S DANCE. (See § 52, 29, 18.)

Introducing Characteristics of the "Banjo" Style.



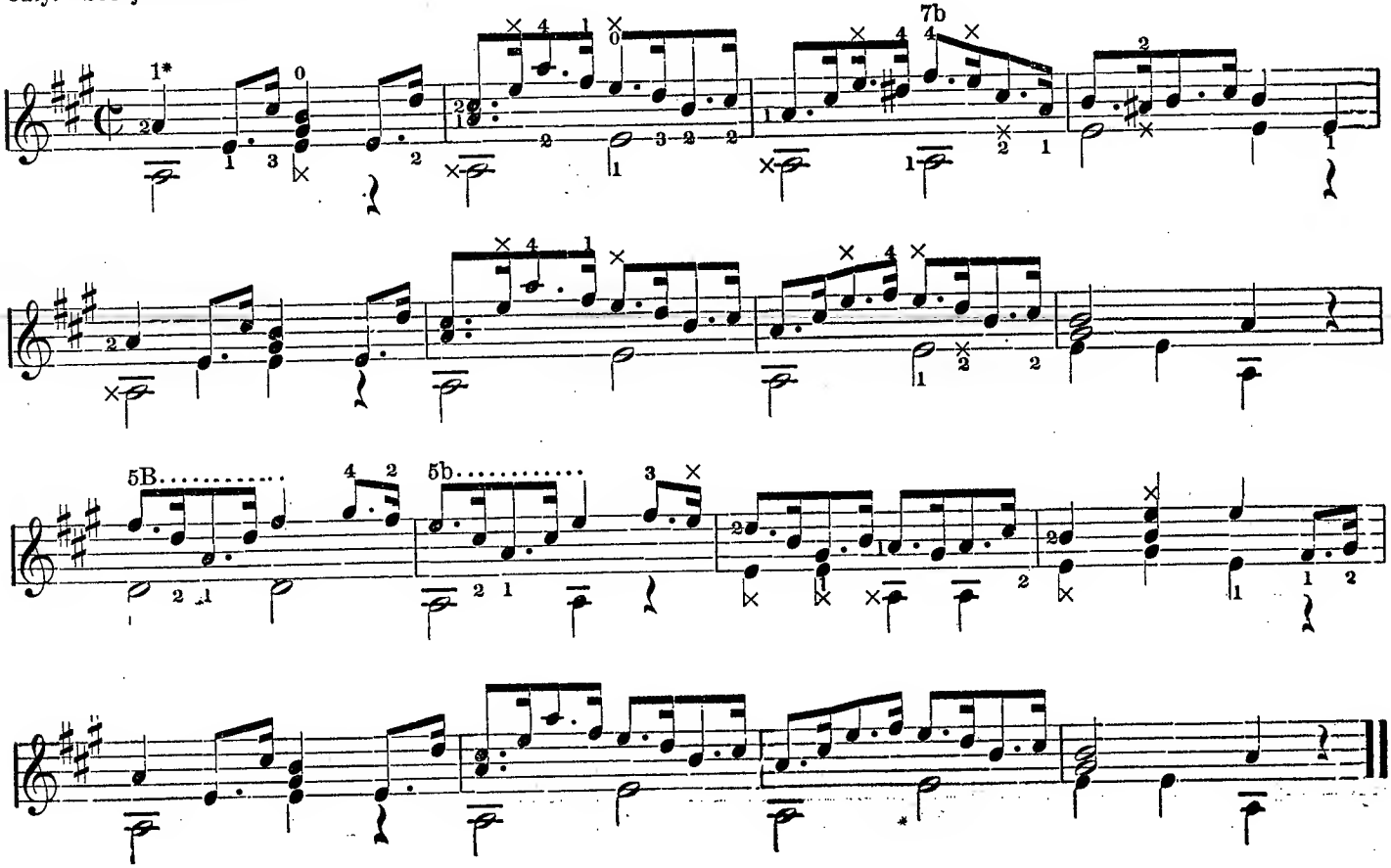
CIRCASSIAN DANCE.

When two notes, usually found on the same string, are to be sounded together,— for instance, B and D, (third measure) the upper note is held at its usual fret, and the lower on the next lower string. Accidental sharps, etc., see § 29. For explanation of *D. C.* and *Fine*, see § 19. In playing the fourth measure of the second strain, try to retain the first or natural position while stopping C♯ on the fourth string. In the seventh measure of second strain, retain the position in the chord B A B until D♯ is played.



TROVATORE MARCH.

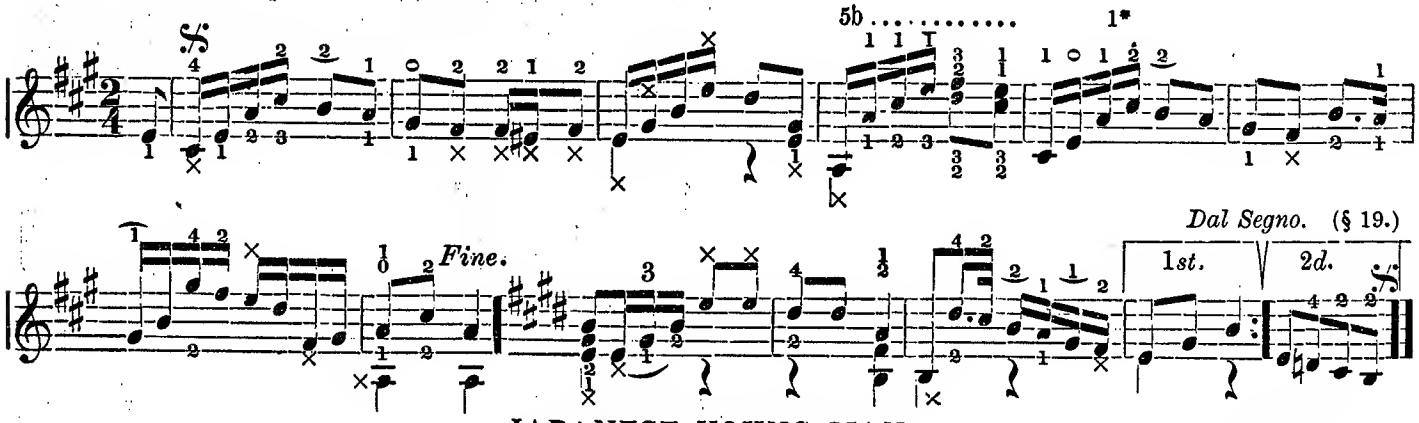
In the second and third measures, form the little barre (b) by placing the fourth finger across the first and second strings only. See § 63 and 64.



THE PANSY POLKA.

ORIGINAL, FOR THIS WORK.

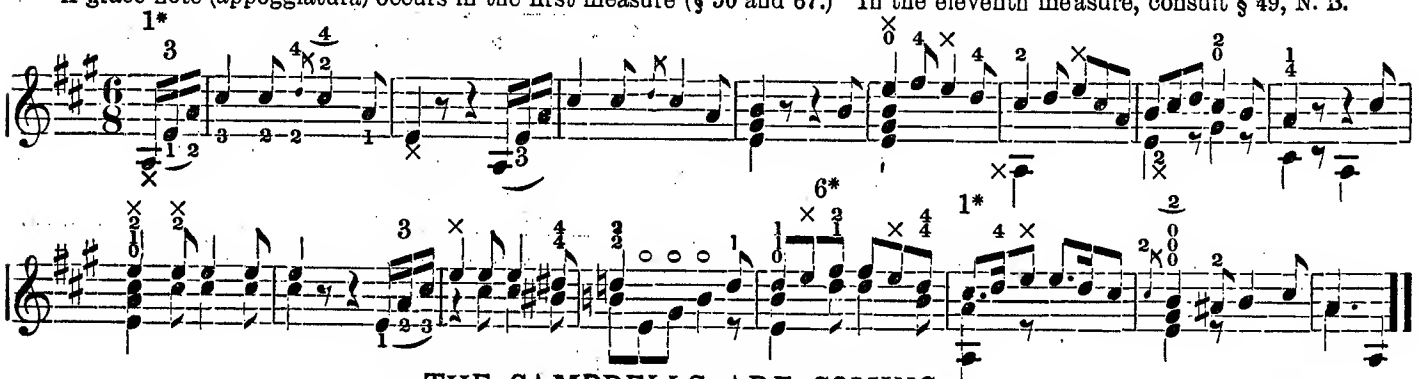
The second strain is in E (four sharps) D is the added sharp, and is found at the 4th fret on the first string, and the 6th fret on the fourth string.



JAPANESE YOUNG MAN.

ARRANGED.

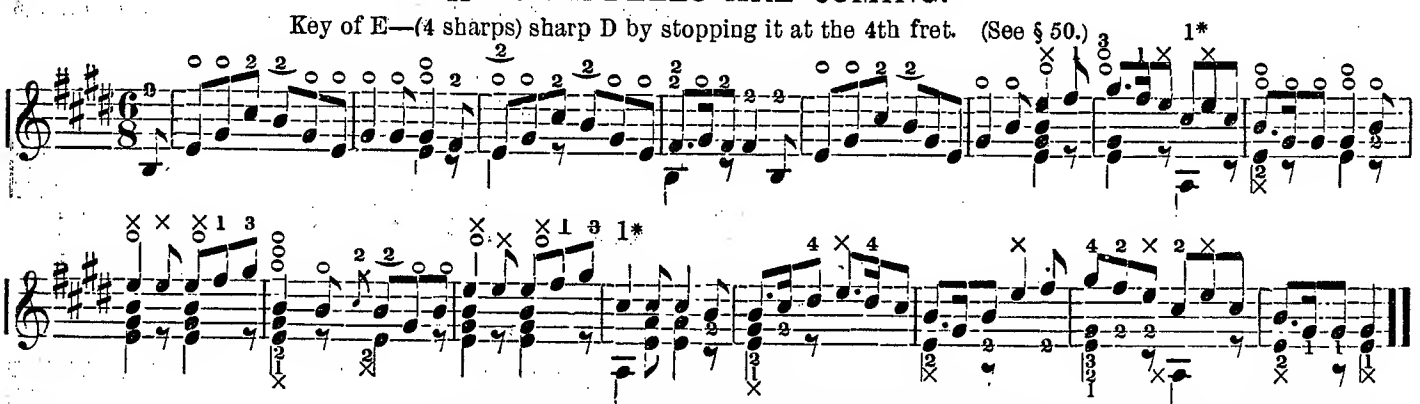
A grace note (appoggiatura) occurs in the first measure (§ 50 and 67.) In the eleventh measure, consult § 49, N. B.



THE CAMPBELLS ARE COMING.

ARRANGED.

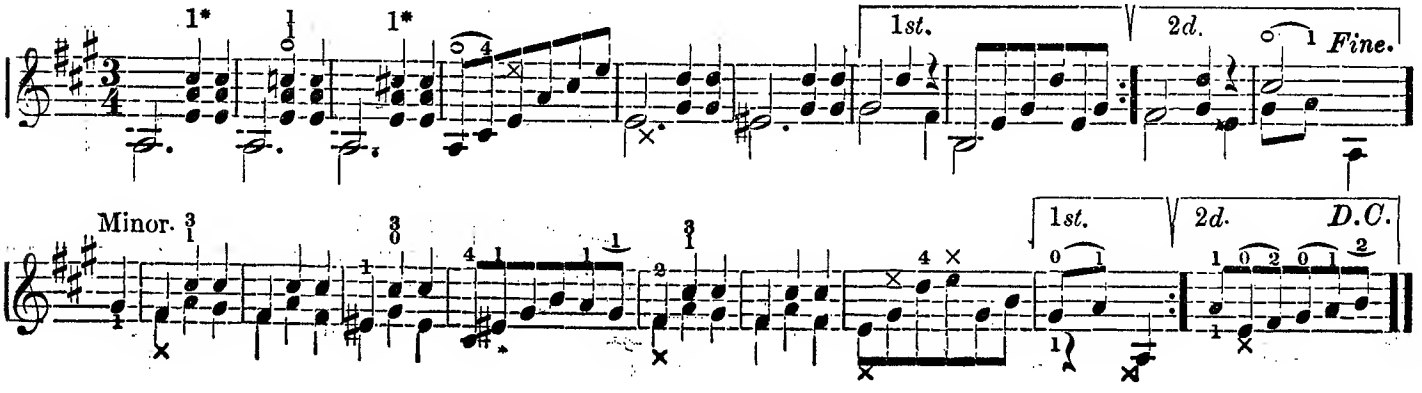
Key of E—(4 sharps) sharp D by stopping it at the 4th fret. (See § 50.)



THE WILLOW WALTZ. (§ 29, 52.)

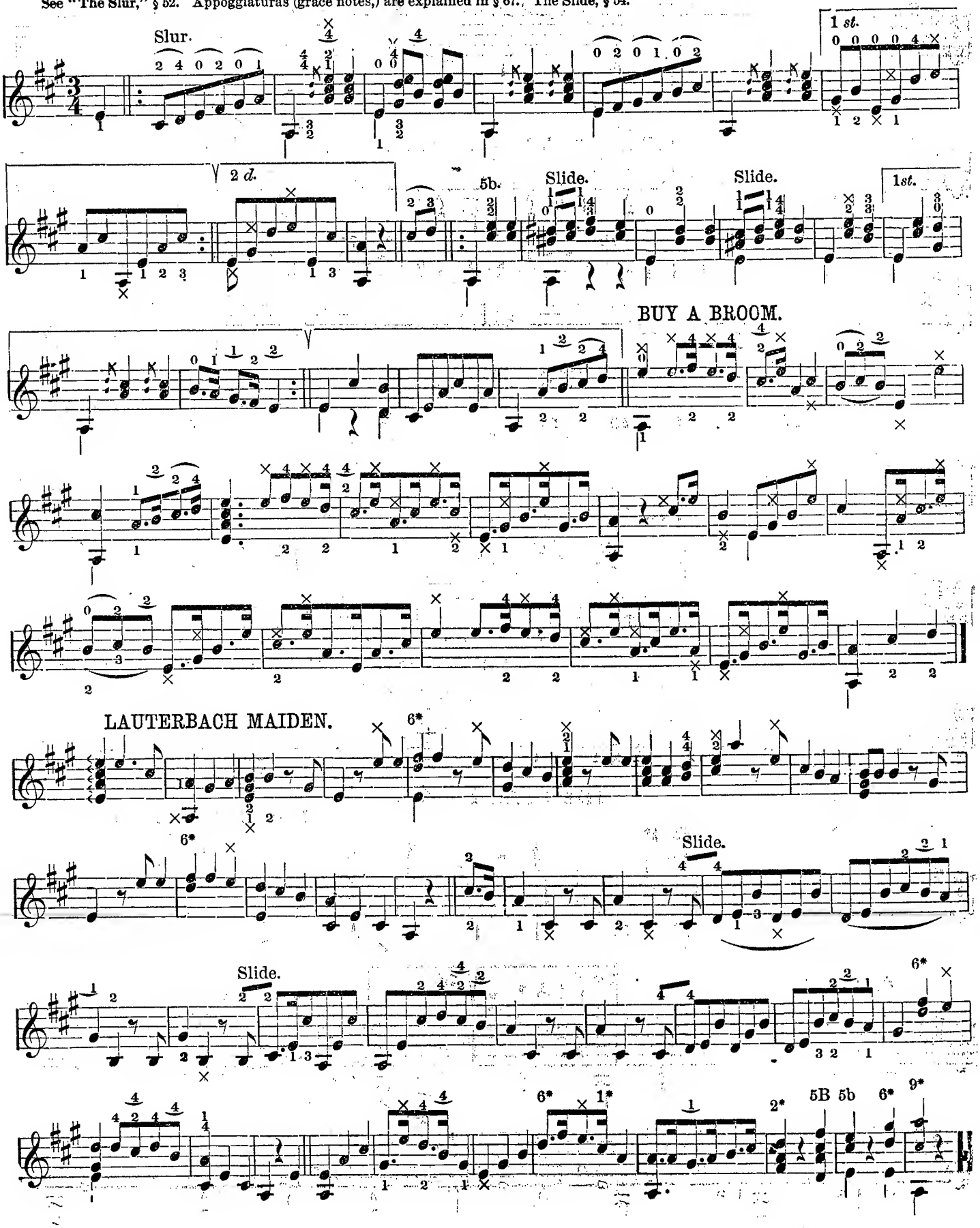
FRANK B. CONVERSE.
ORIGINAL.

When holding A and C♯ with the first finger, do not move the wrist. E♯ in sixth measure, on the third string at the 1st fret. The second strain is in F♯ minor, the relative minor of A major.



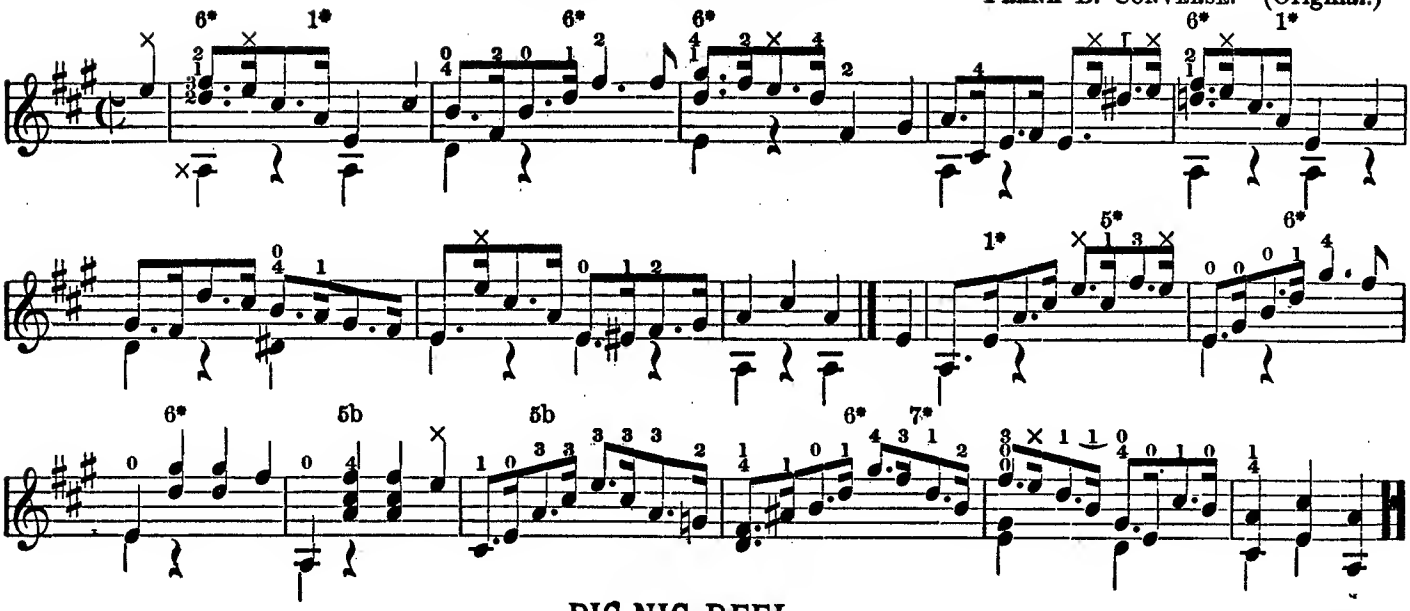
THE COACHING MEDLEY. (Tyrolean.)

See "The Slur," § 52. Appoggiaturas (grace notes,) are explained in § 67. The Slide, § 54.



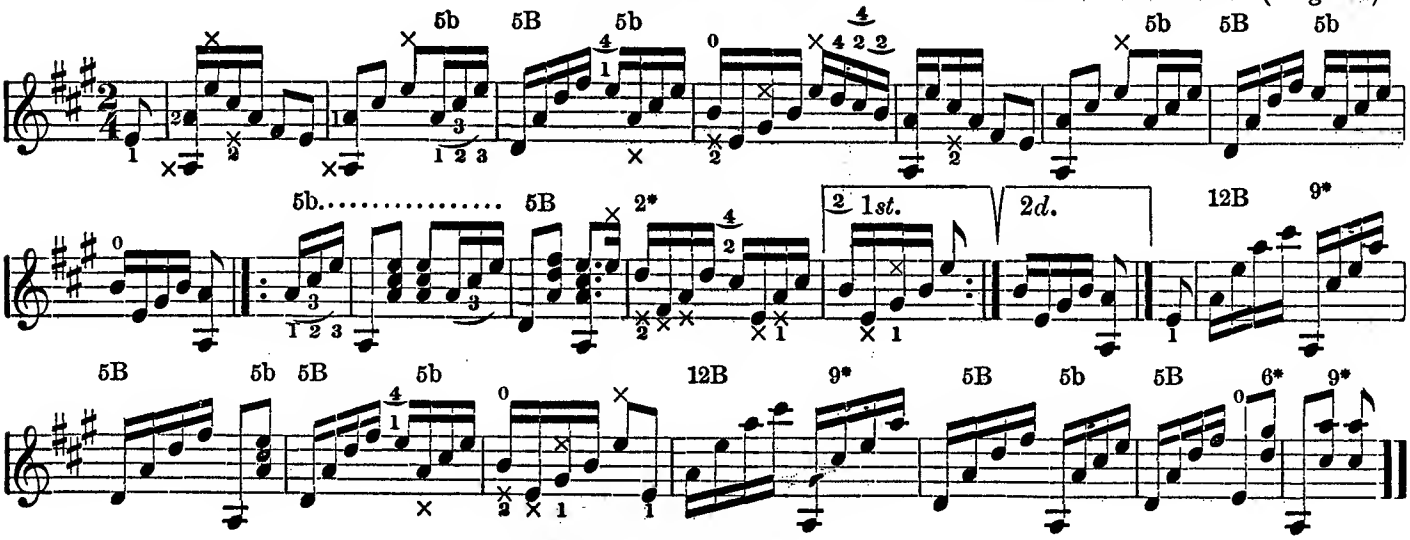
RINGLET SCHOTTISCHE.

FRANK B. CONVERSE. (Original.)



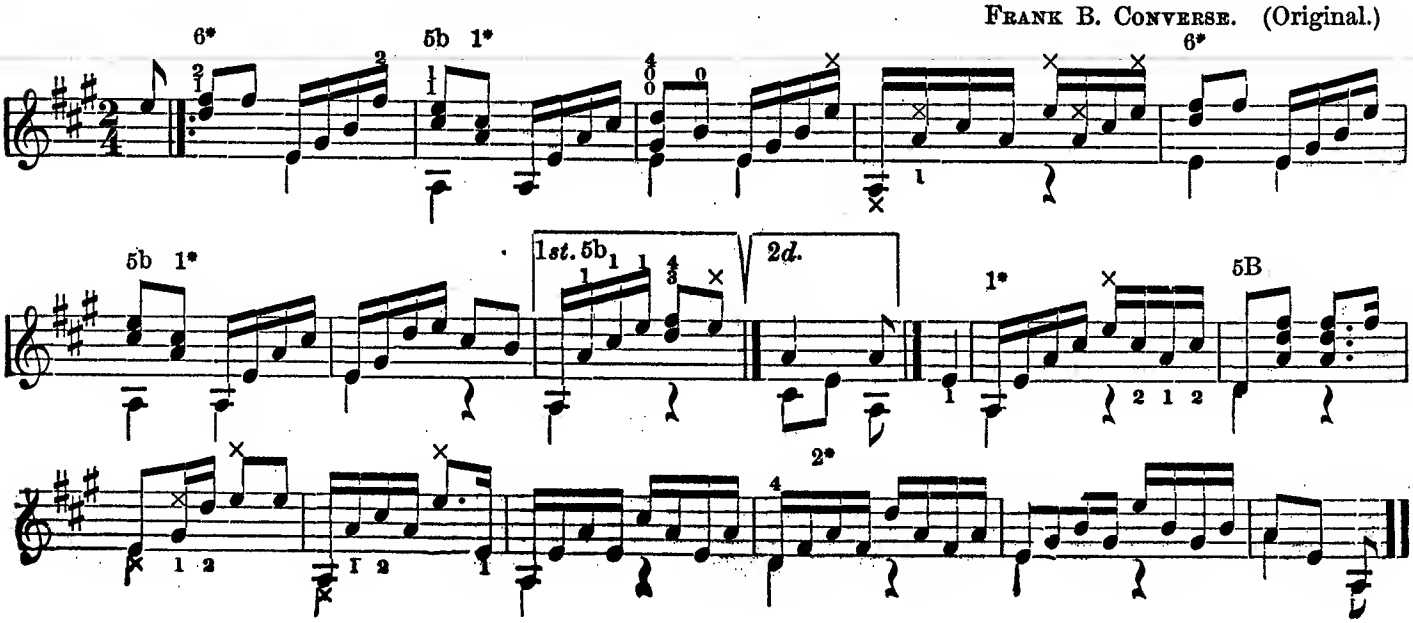
PIC-NIC REEL.

FRANK B. CONVERSE. (Original.)



THE STAR POLKA.

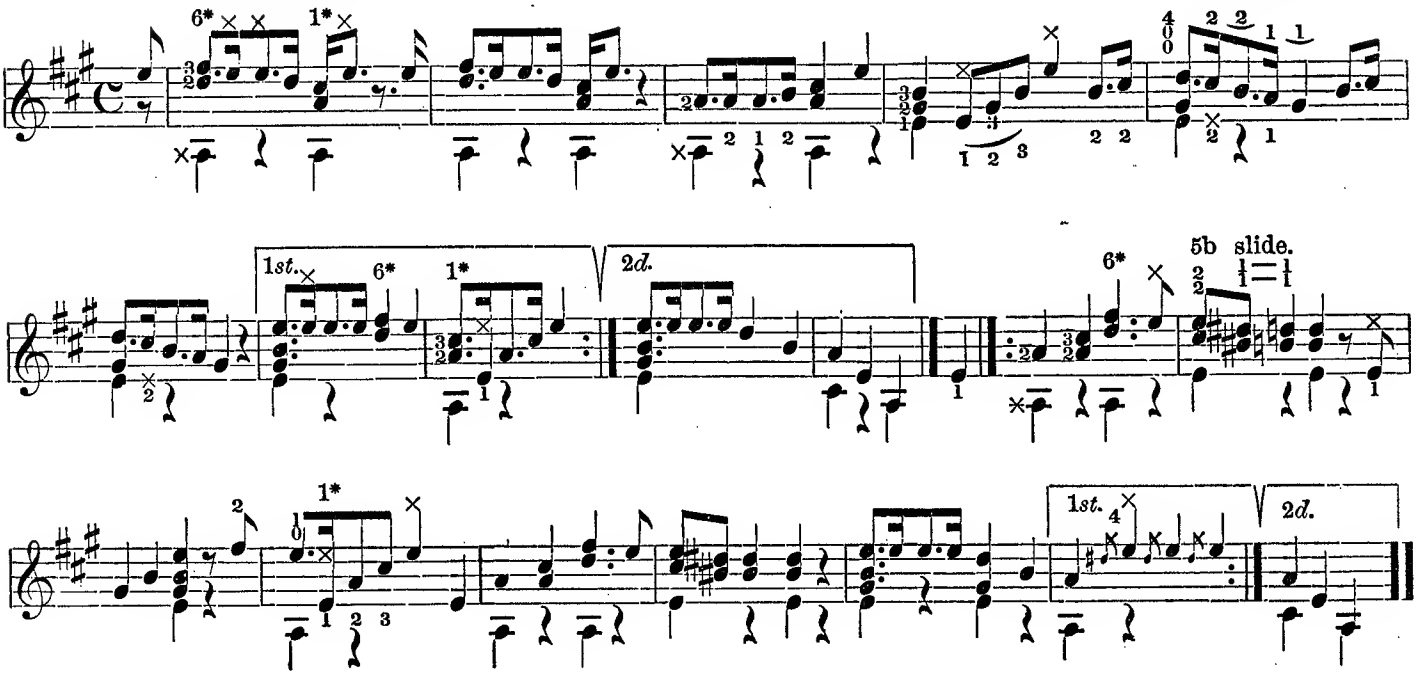
FRANK B. CONVERSE. (Original.)



CLIMBING UP DE GOLDEN STAIRS.

By per. of T. B. HARMS & Co.,

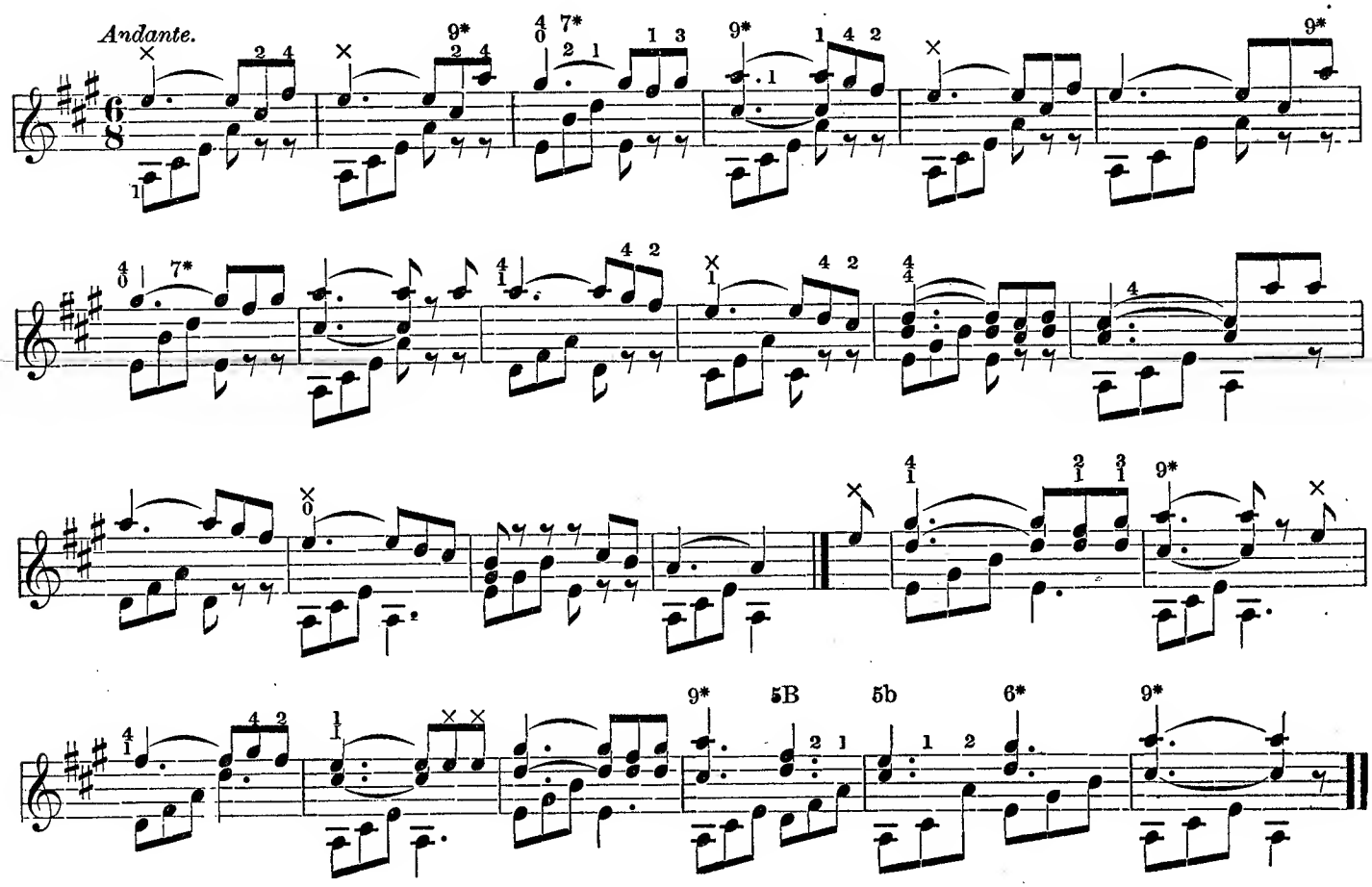
FRANK B. CONVERSE. (Arranged.)



MELODY FROM OBERON.

A study of the tie. (See § 16.)

FRANK B. CONVERSE. (Arranged.)

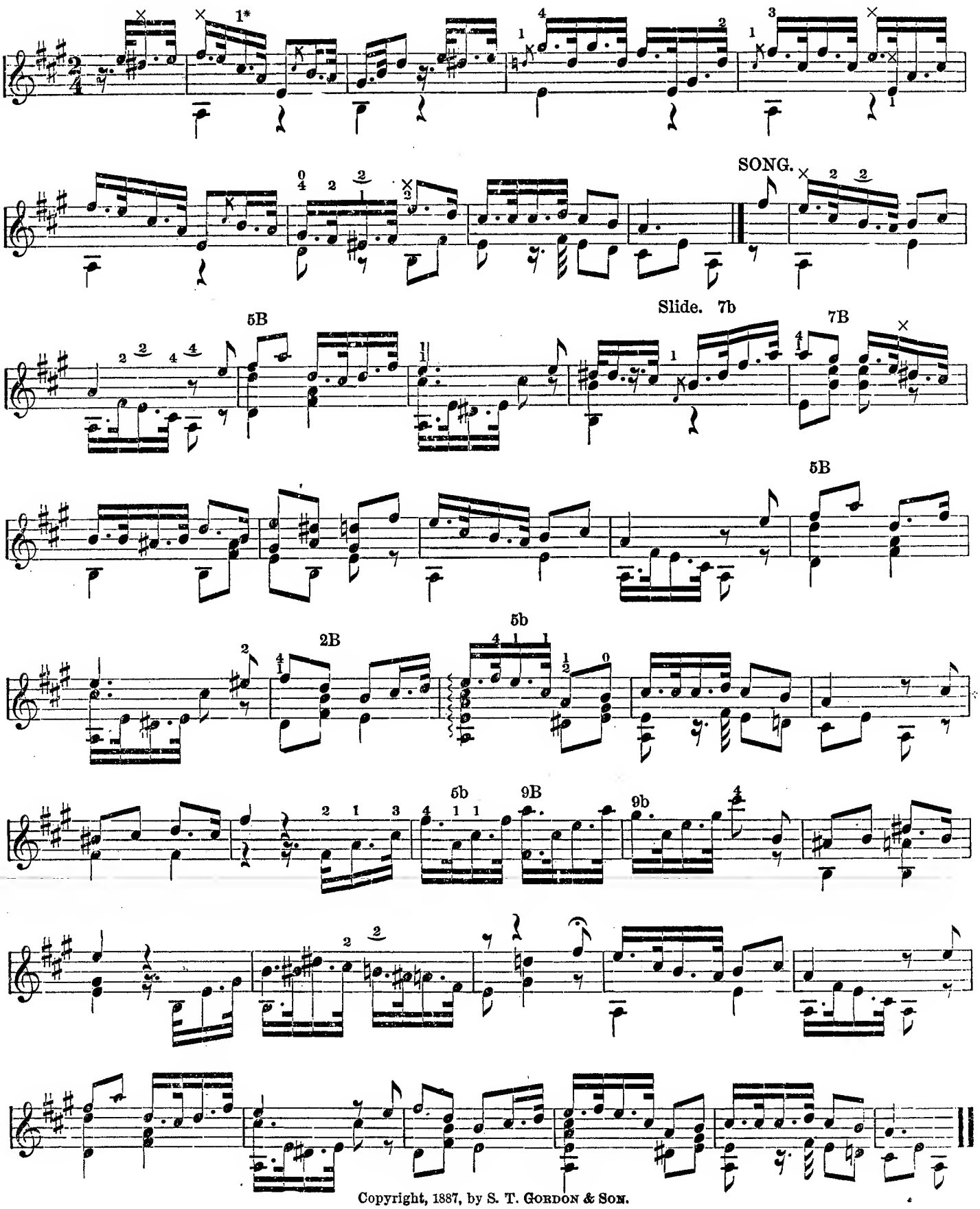


To Miss Maude White.

LEANING ON THE GARDEN GATE.

INTRODUCTION.

FRANK B. CONVERSE. (Original.)



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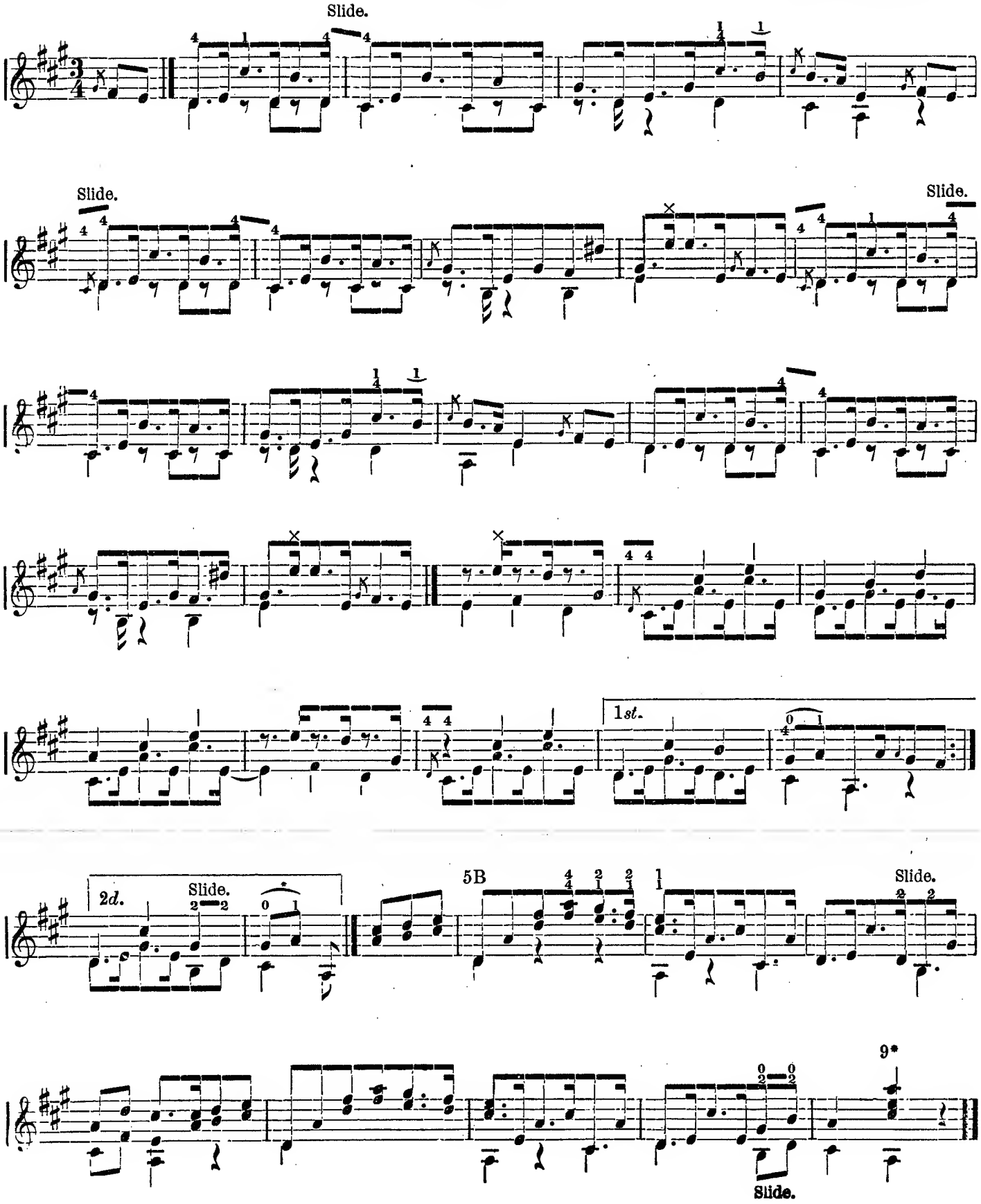
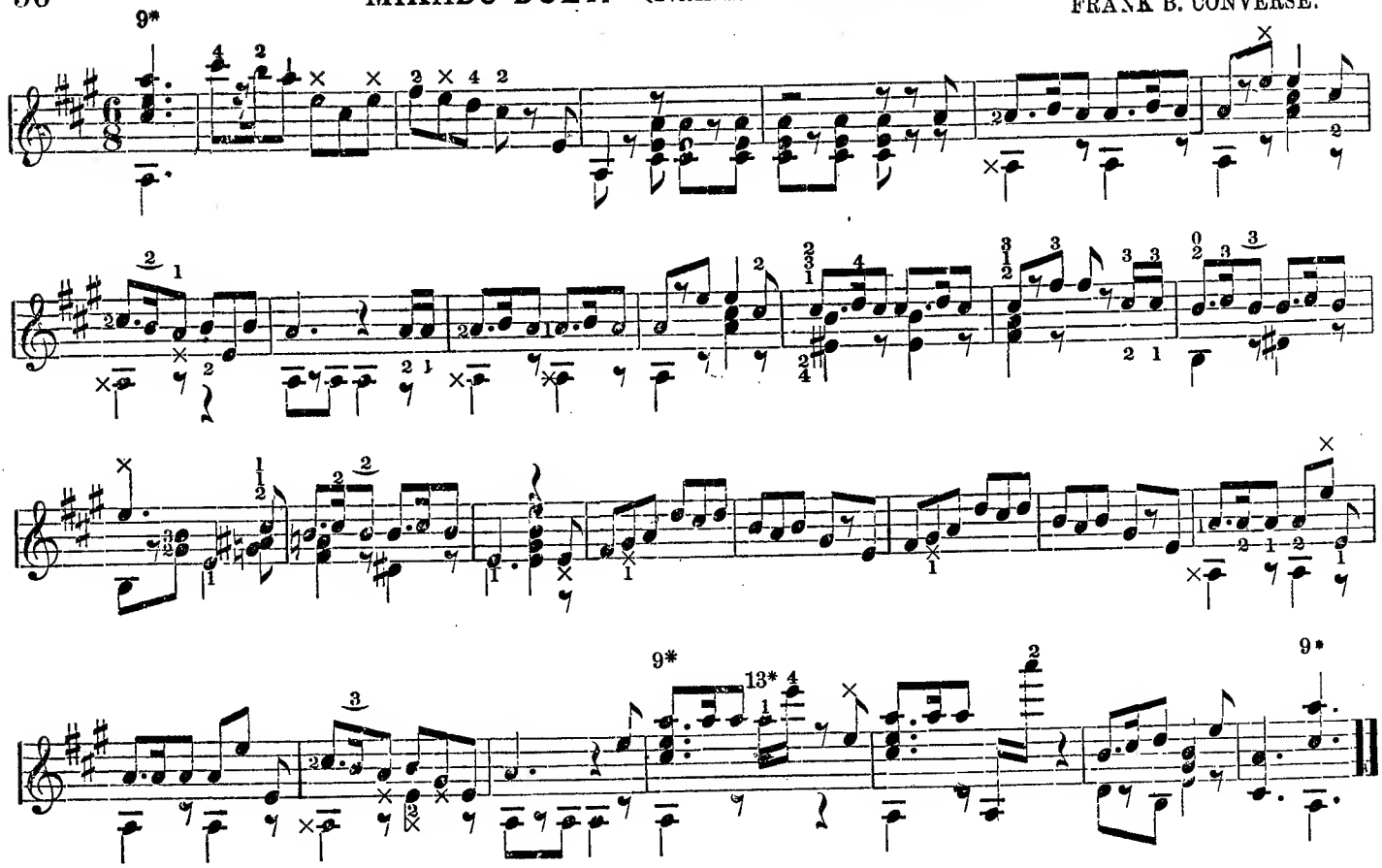
THE GRACE WALTZ.

ORIGINAL. FRANK B. CONVERSE.



MIKADO DUET. (Nanki Poo and Ko-Ko.)

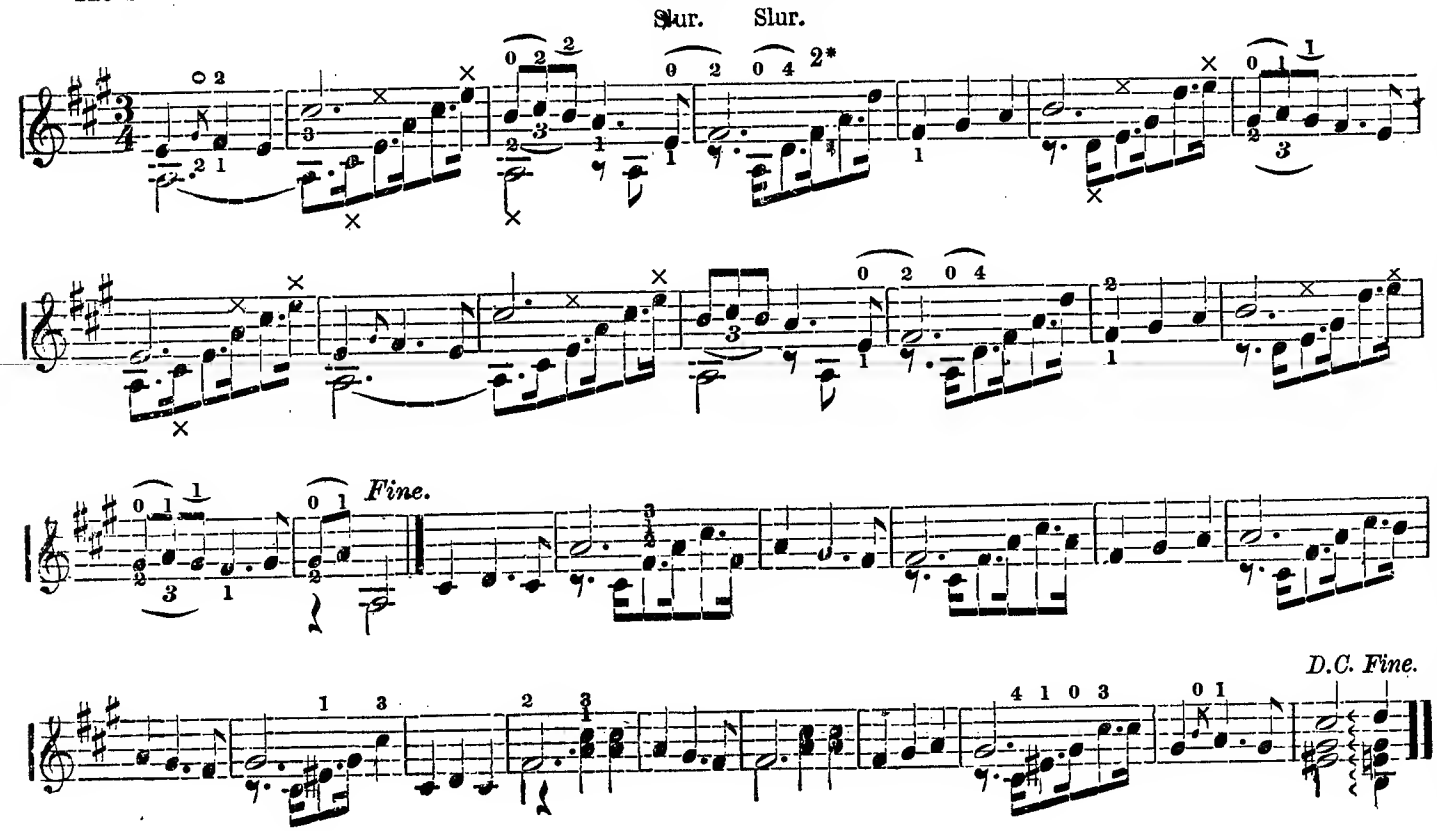
FRANK B. CONVERSE.



SPEAK TO ME, WALTZ. (§ 52.)

The second strain is in the relative Minor. (F♯ Minor, same signature.)

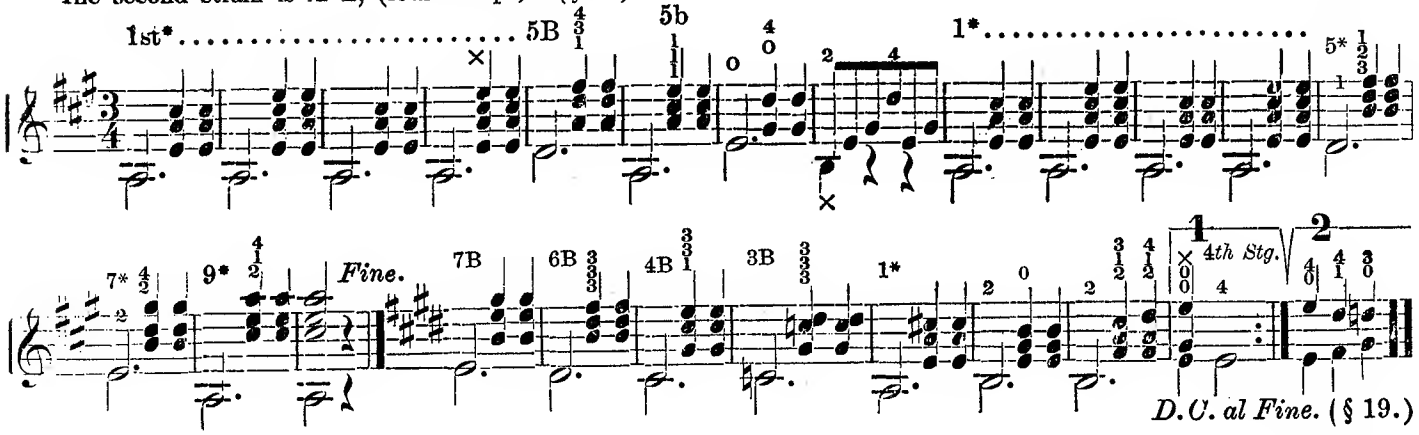
ARRANGED.



THE GROVE WALTZ. (Barre Exercise.)

ORIGINAL FOR THIS WORK.

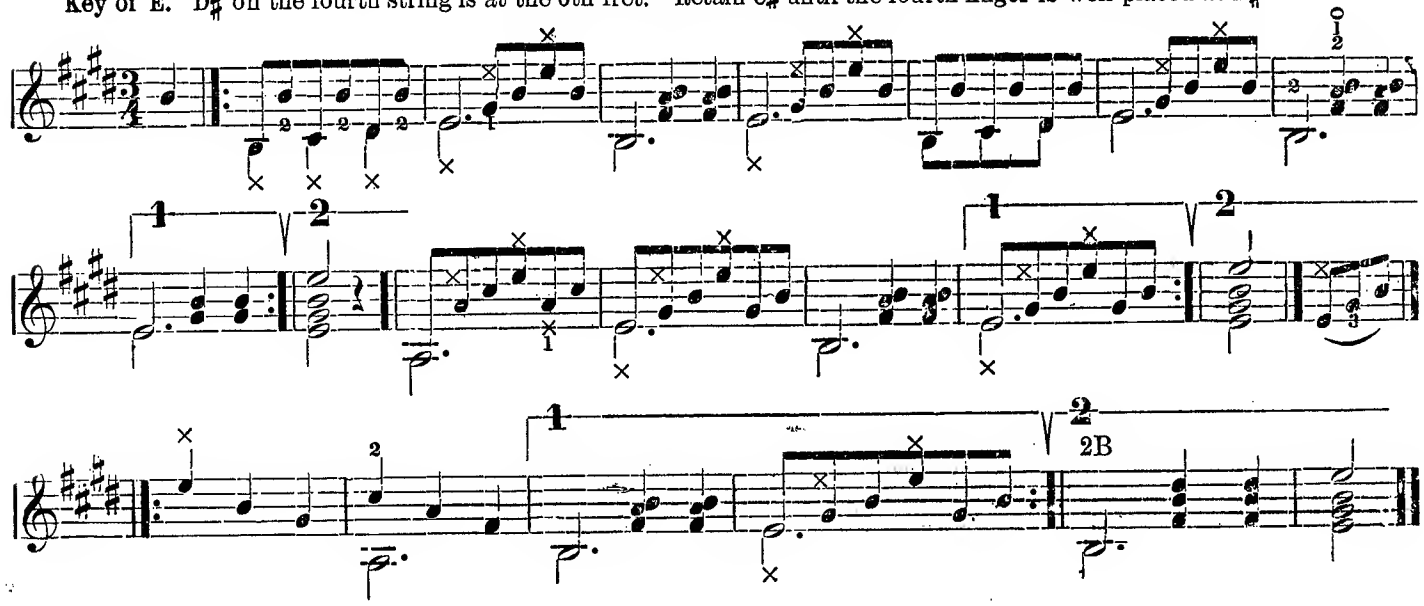
The second strain is in E, (four sharps). (§ 33.)



THE DAISY WALTZ.

ORIGINAL FOR THIS WORK.

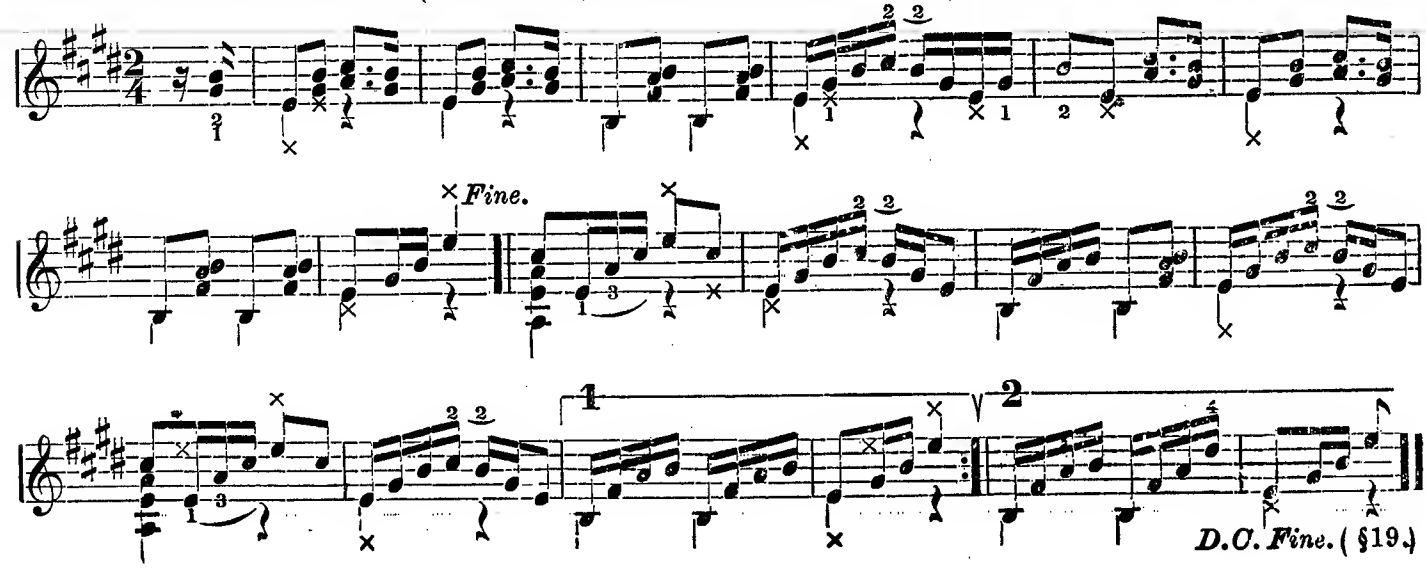
Key of E. D♯ on the fourth string is at the 6th fret. Retain C♯ until the fourth finger is well placed at D♯.



THE MELROSE POLKA. (§ 50.)

ORIGINAL FOR THIS WORK.

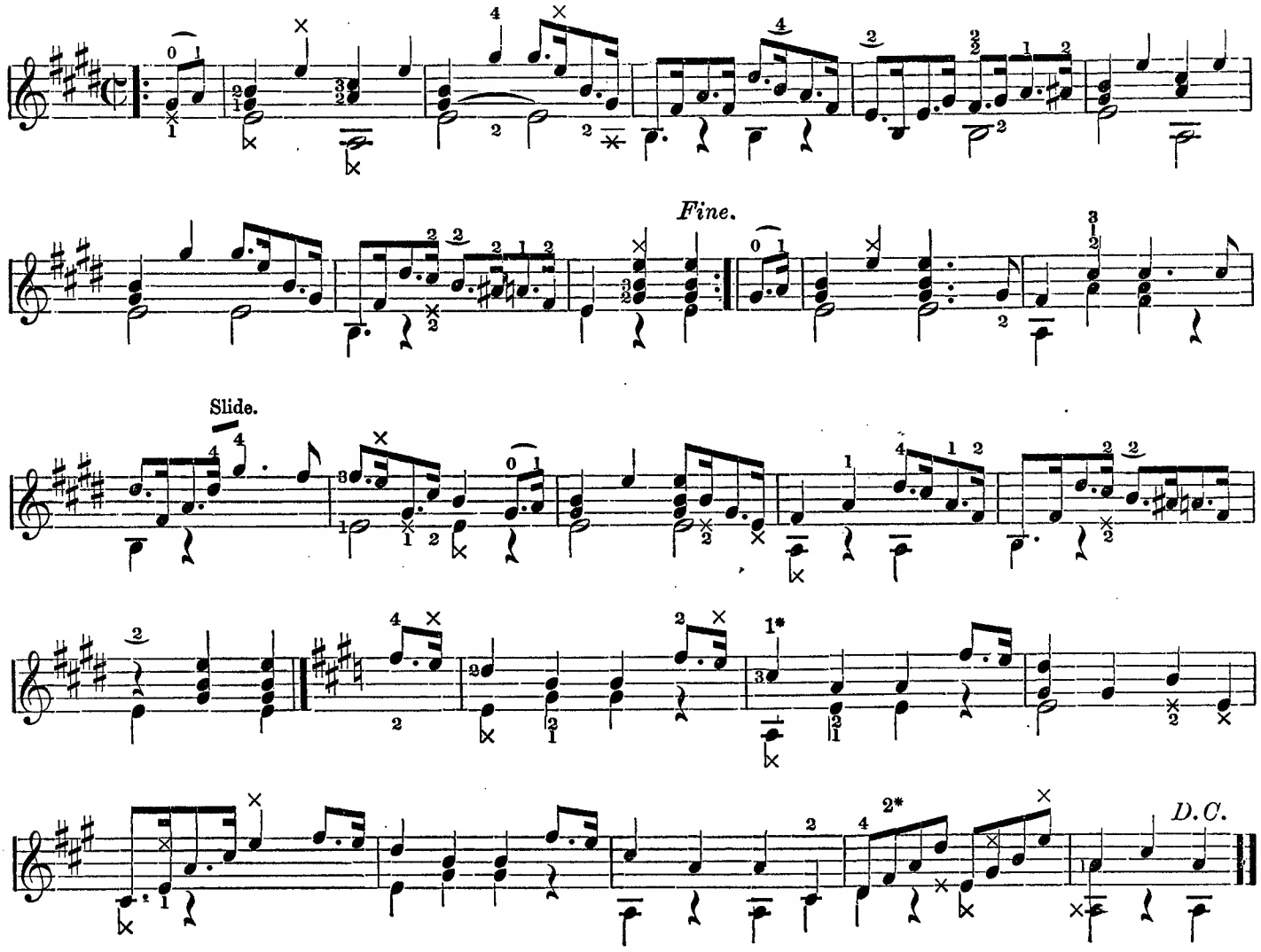
The "Pull" occurs in the fourth measure, pulling the first string and making B.
In the last measure but one (second ending) retain the position untill D♯ is played.



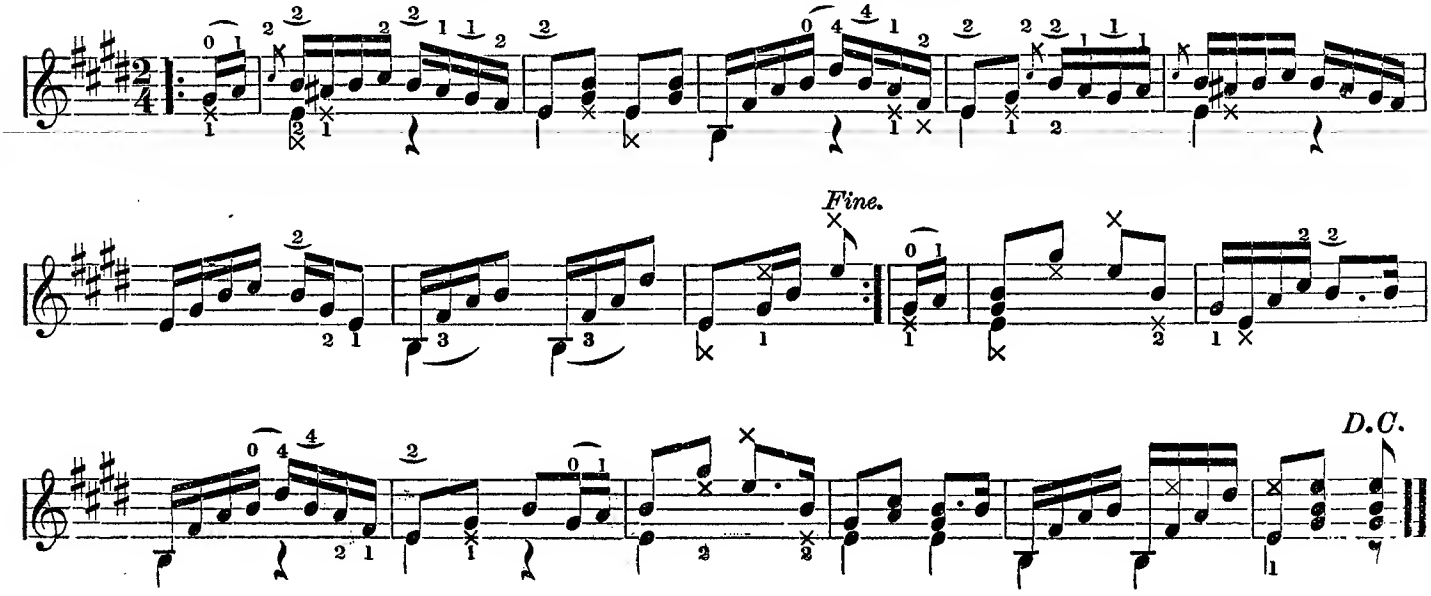
THE RIVERSIDE SCHOTTISCHE.

FRANK B. CONVERSE.

The "Slide" occurs in the third measure of second strain. (See § 54.)

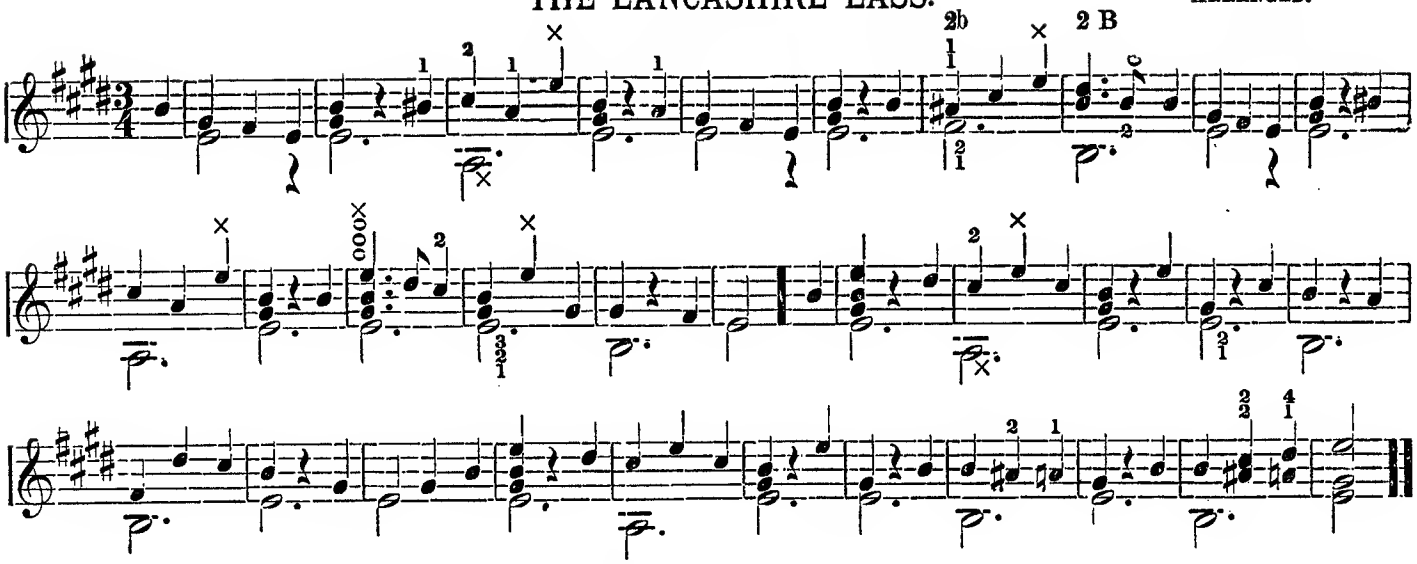


THE FLIRT POLKA. (See § 50, 67, 29.



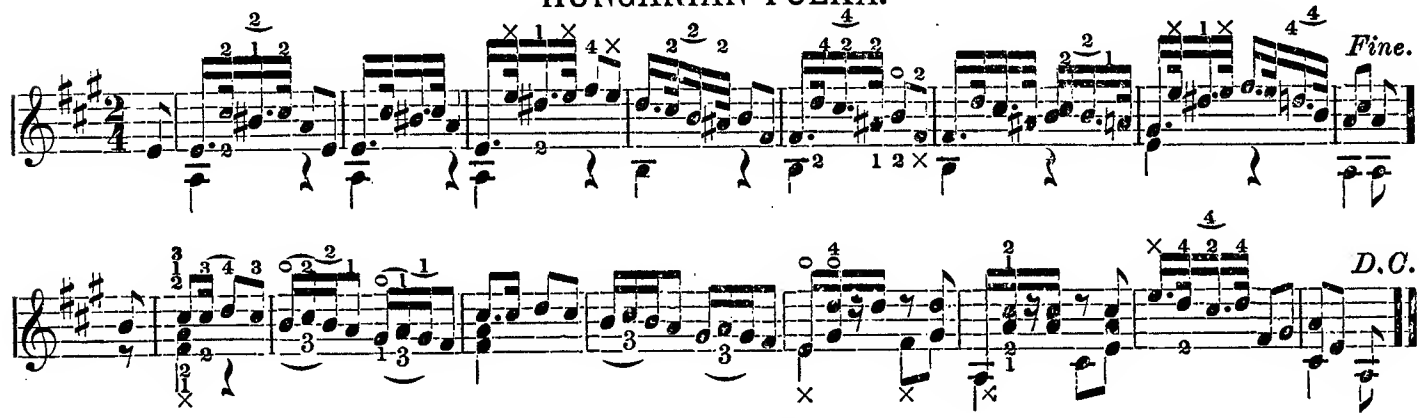
THE LANCASHIRE LASS.

ARRANGED.



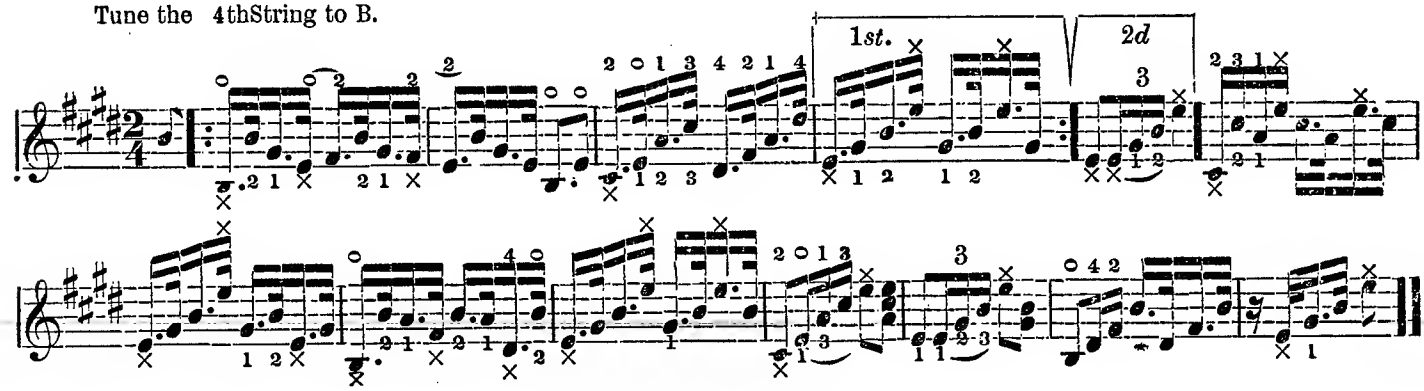
HUNGARIAN POLKA.

ARRANGED.



HIGH TIDE JIG.

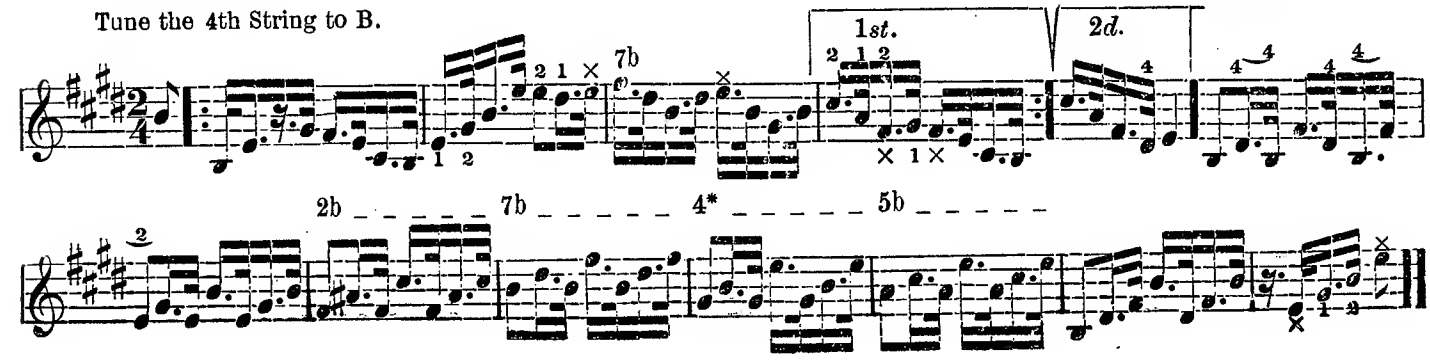
Tune the 4thString to B.



EAST SIDE JIG.

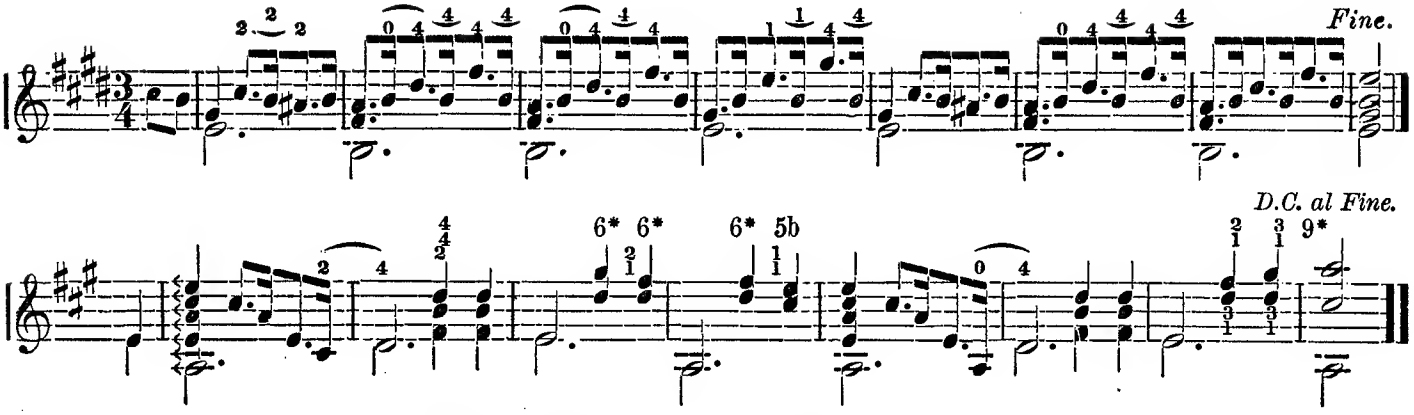
ARRANGED.

Tune the 4th String to B.



THE IVY REDOWA.

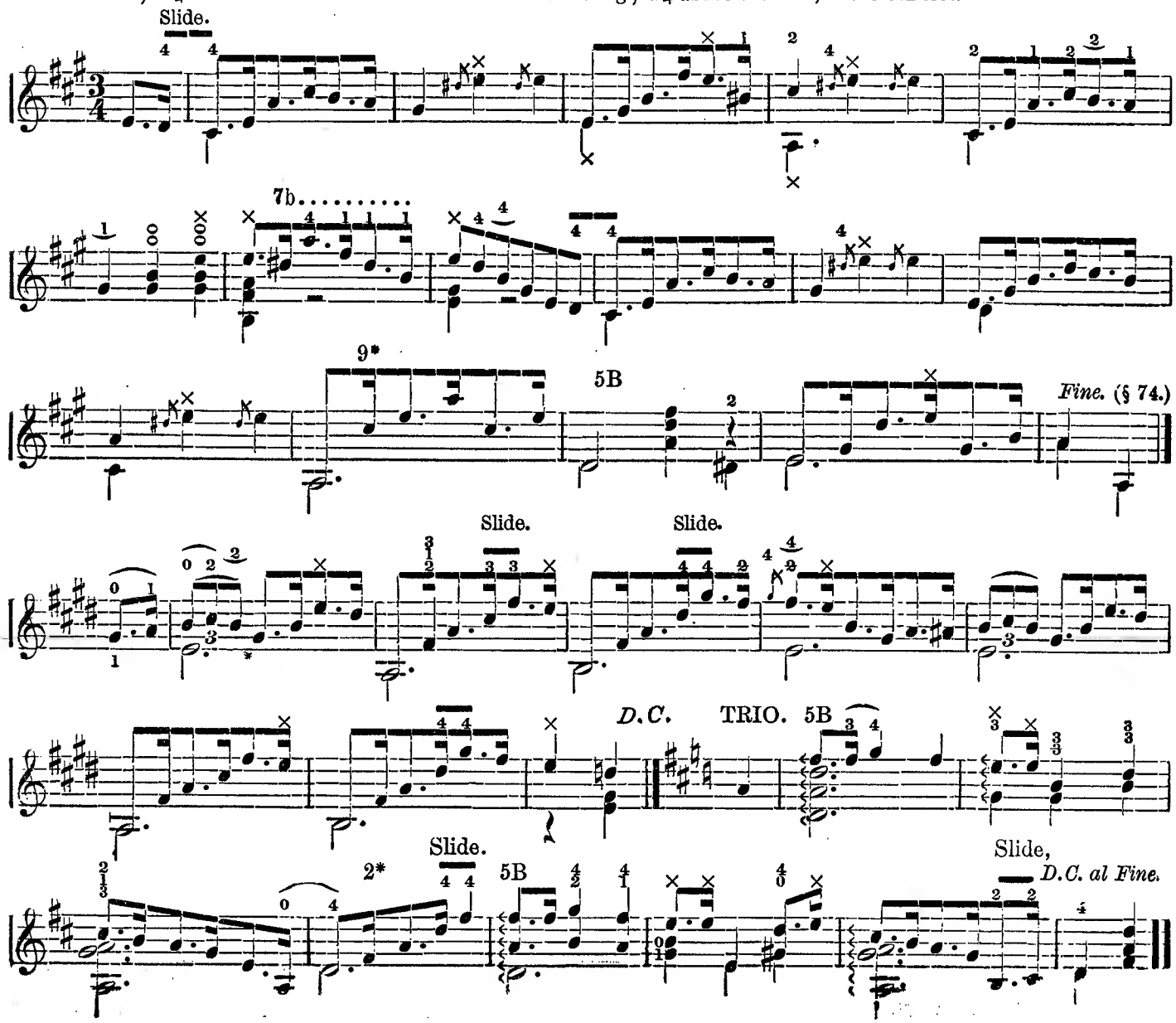
ORIGINAL. FRANK B. CONVERSE.



THE SYLVAN MAZOURKA. (§ 54, 67.)

ORIGINAL. FRANK B. CONVERSE.

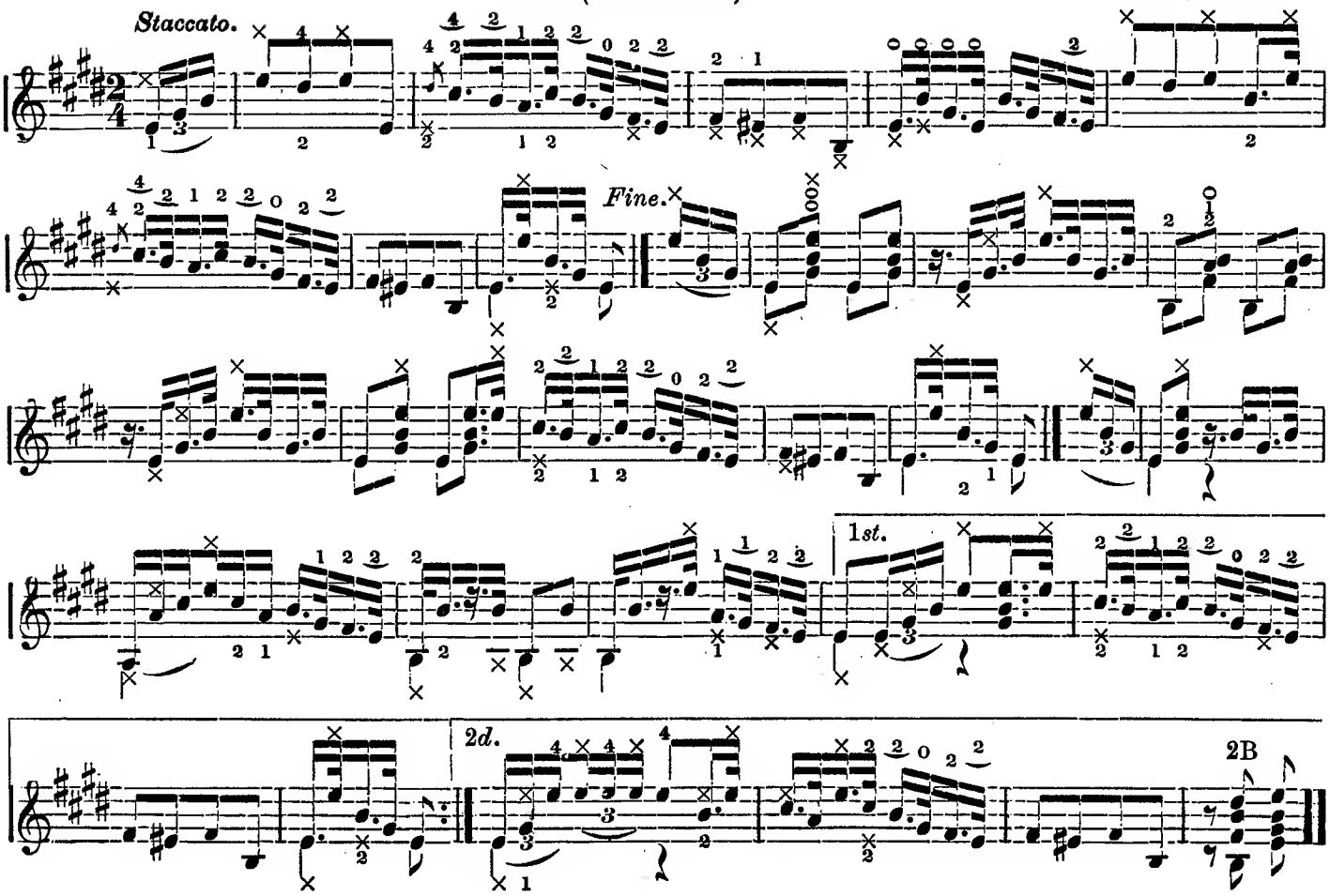
The third strain is in D, (two sharps, F♯ and C♯,) the G♯ being removed from the signature, all the G's must be lowered one semitone; G♮ on the second line is at the 3d fret on 3d string; G♮ above the staff, at the 8th fret.



FOSTER'S JIG.

(A-LA BANJO.)

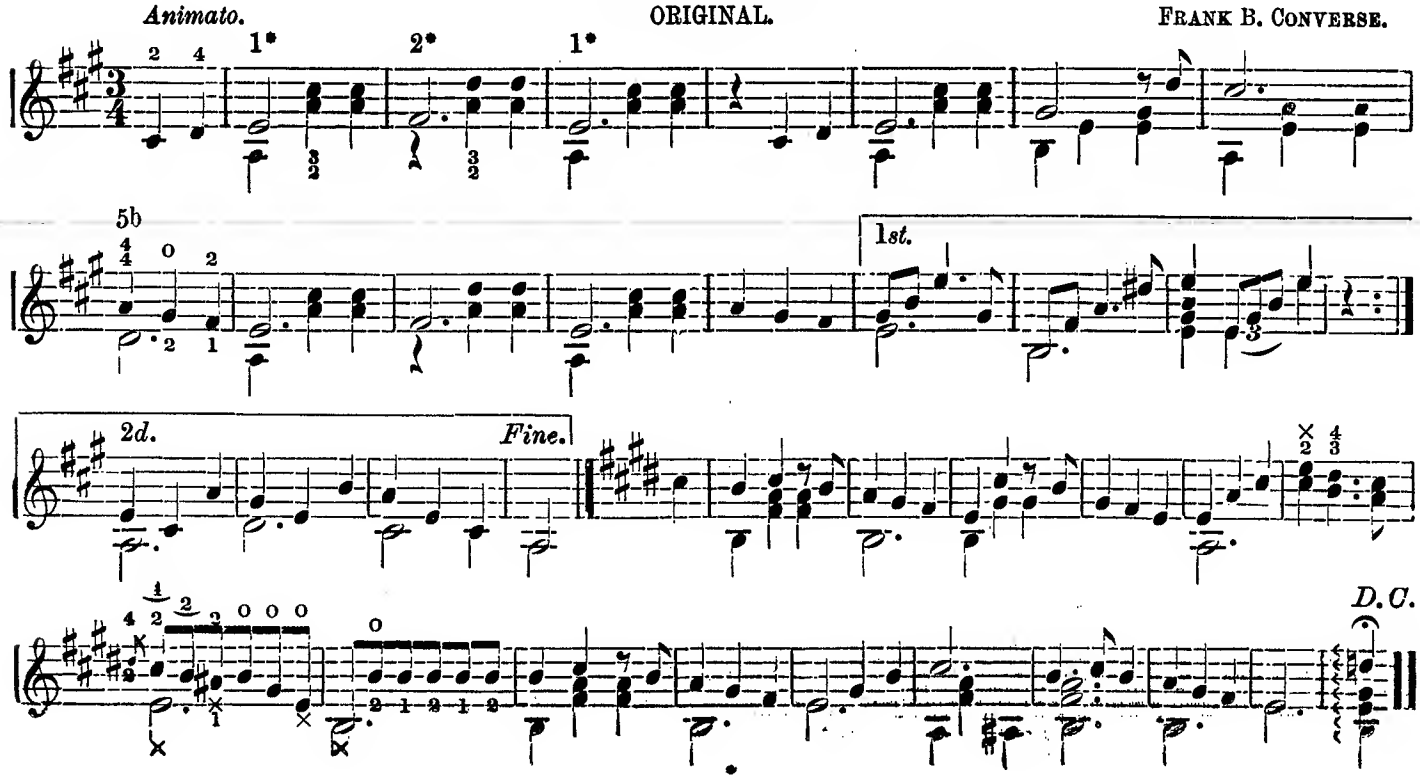
FRANK B. CONVERSE.



THE EUGÉNIE WALTZ.

ORIGINAL.

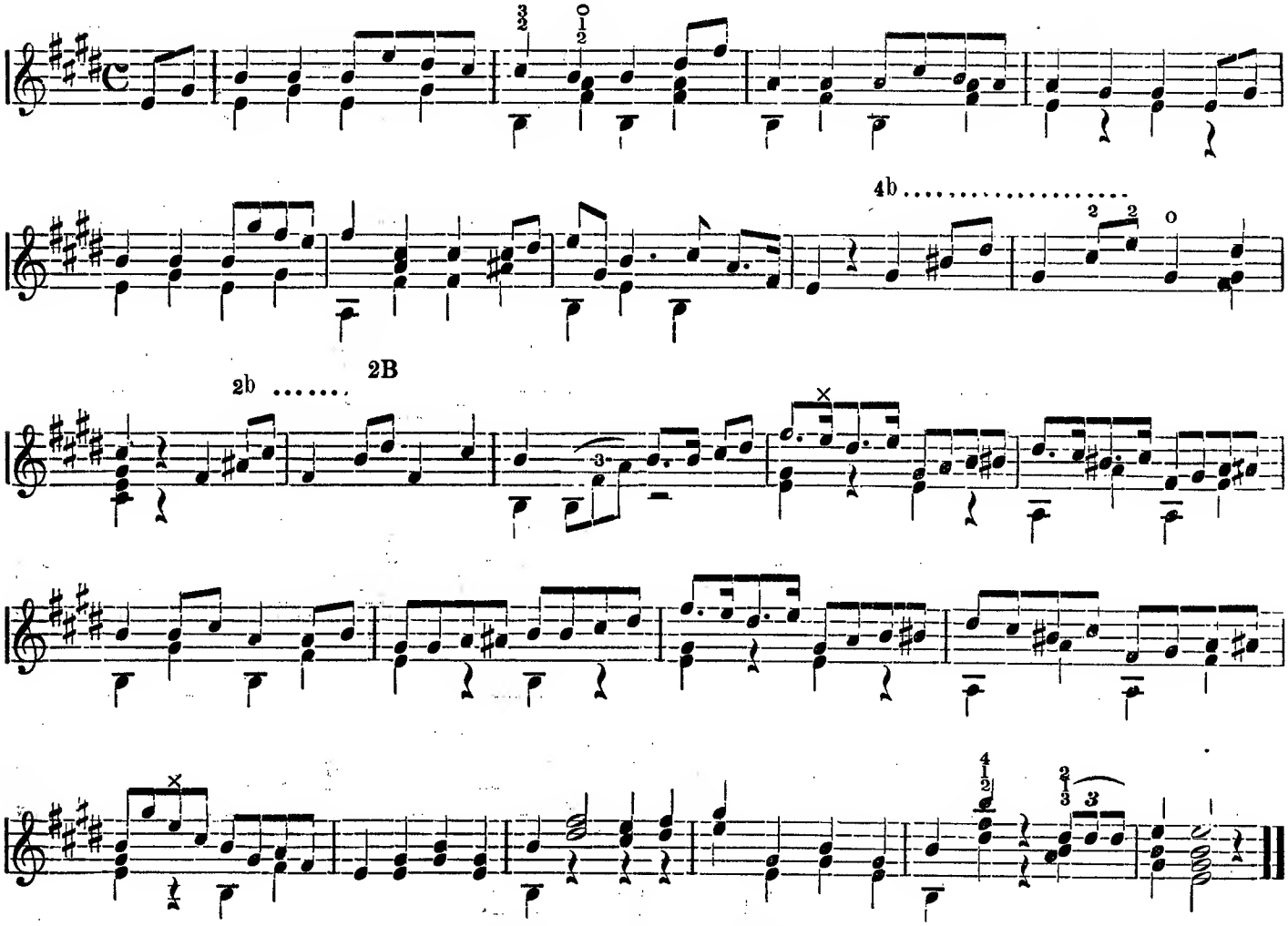
FRANK B. CONVERSE.



CONSPIRATORS CHORUS.

ARRANGED.

FRANK B. CONVERSE.

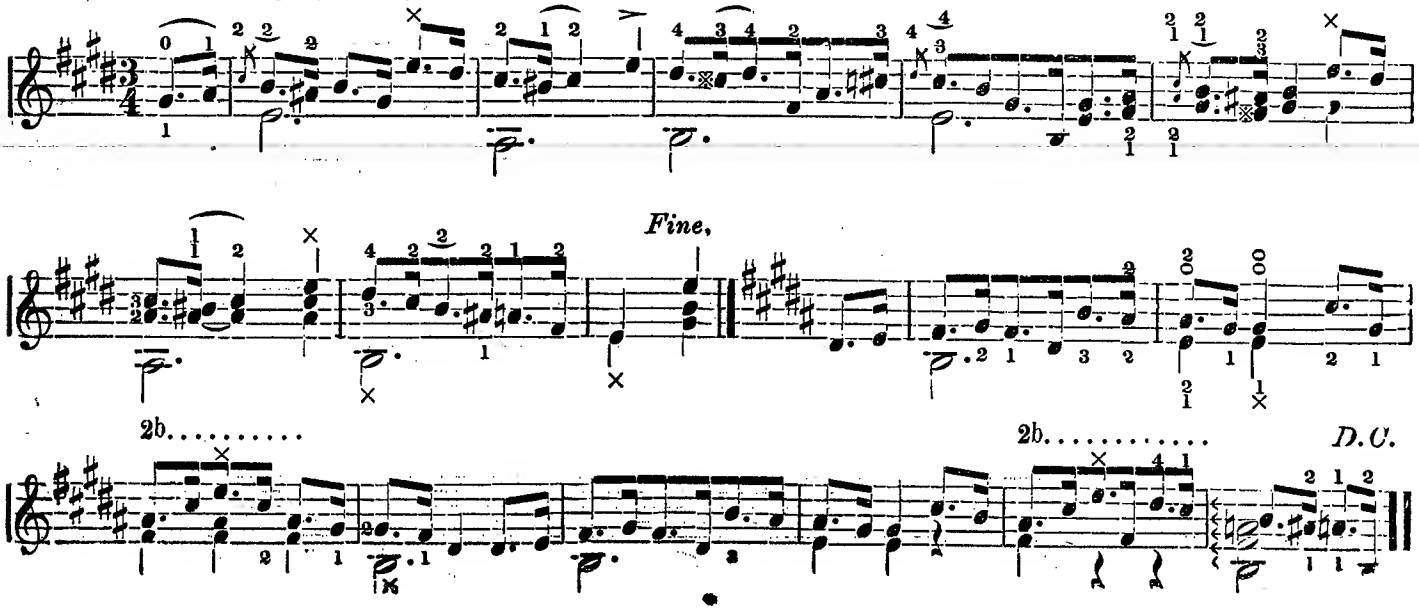


THE STARLIGHT MAZURKA.

ORIGINAL.

FRANK B. CONVERSE.

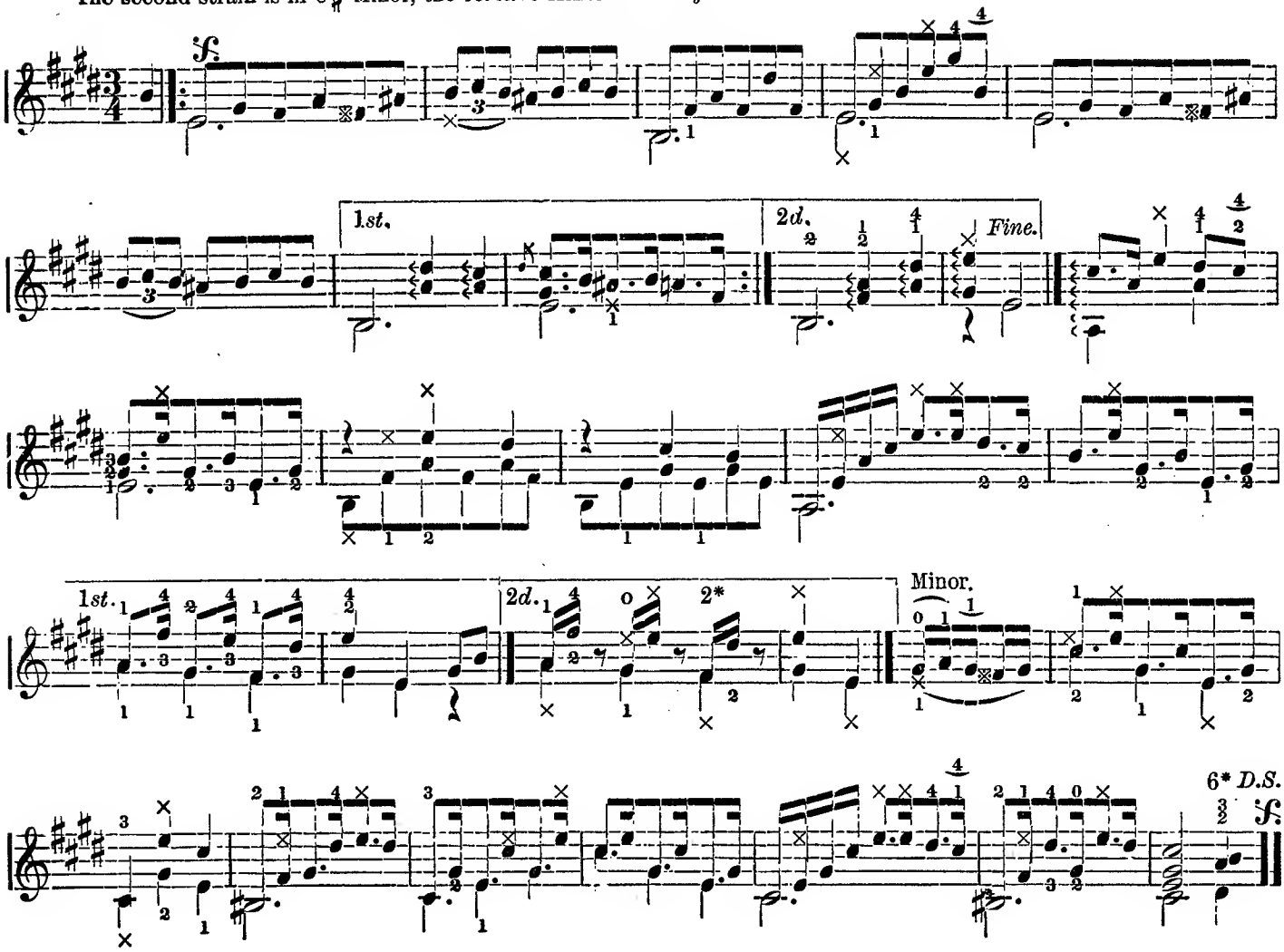
Introducing the double sharp. The second strain is in B. (five sharps.) A must be held at the second fret. Sound the grace note with E, and pull, making B.



THE PALM WALTZ.

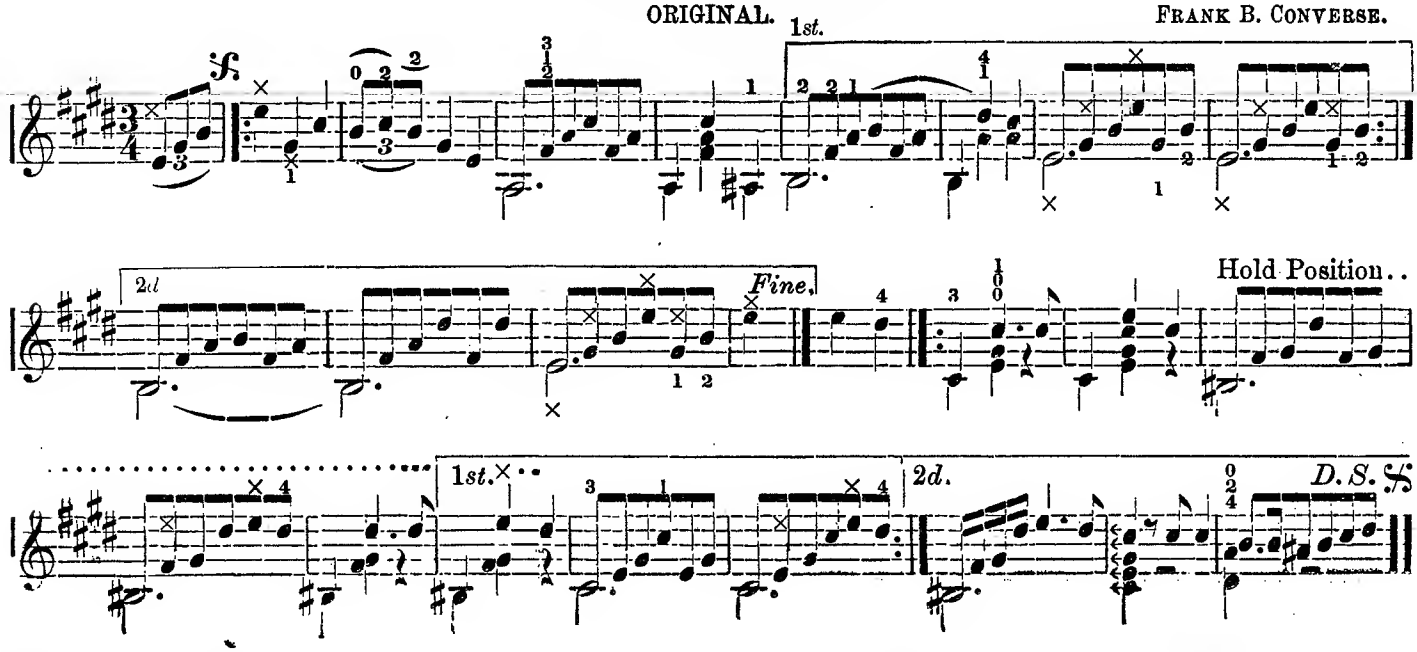
ORIGINAL. FRANK B. CONVERSE.

The second strain is in C♯ Minor, the relative Minor of E Major.

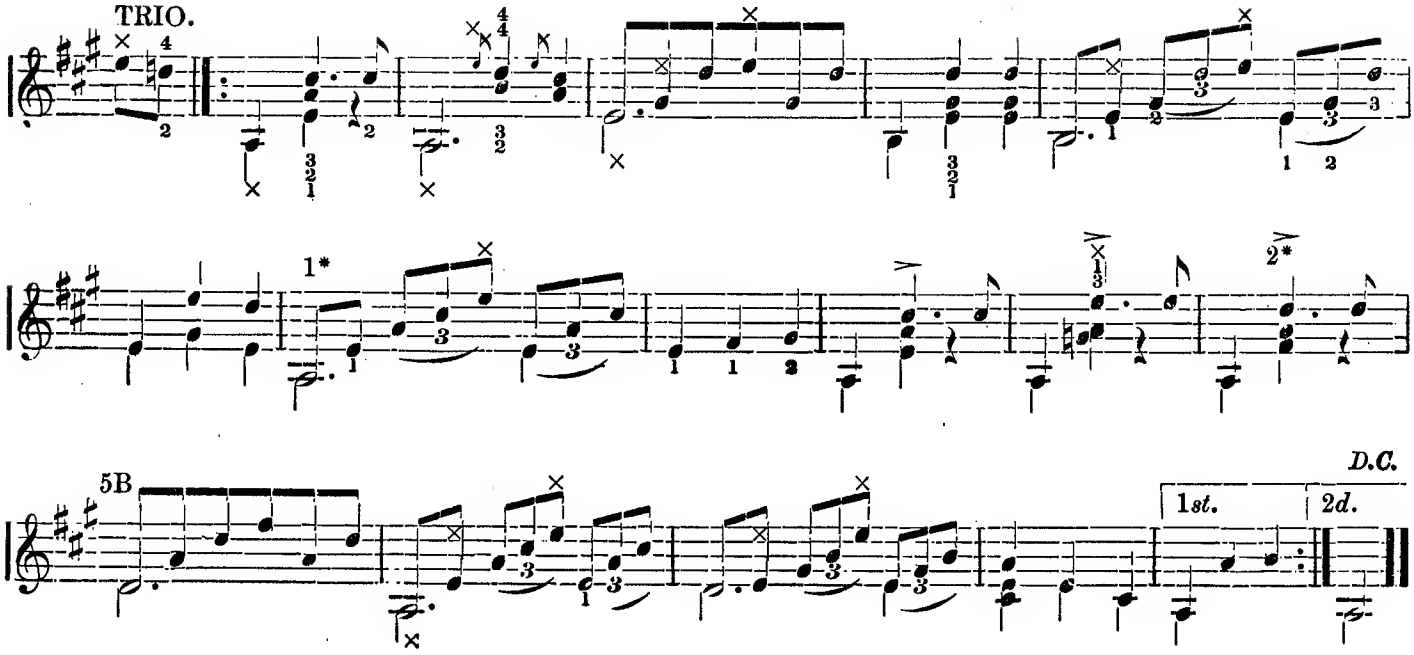


THE STELLA WALTZ.

ORIGINAL. FRANK B. CONVERSE.



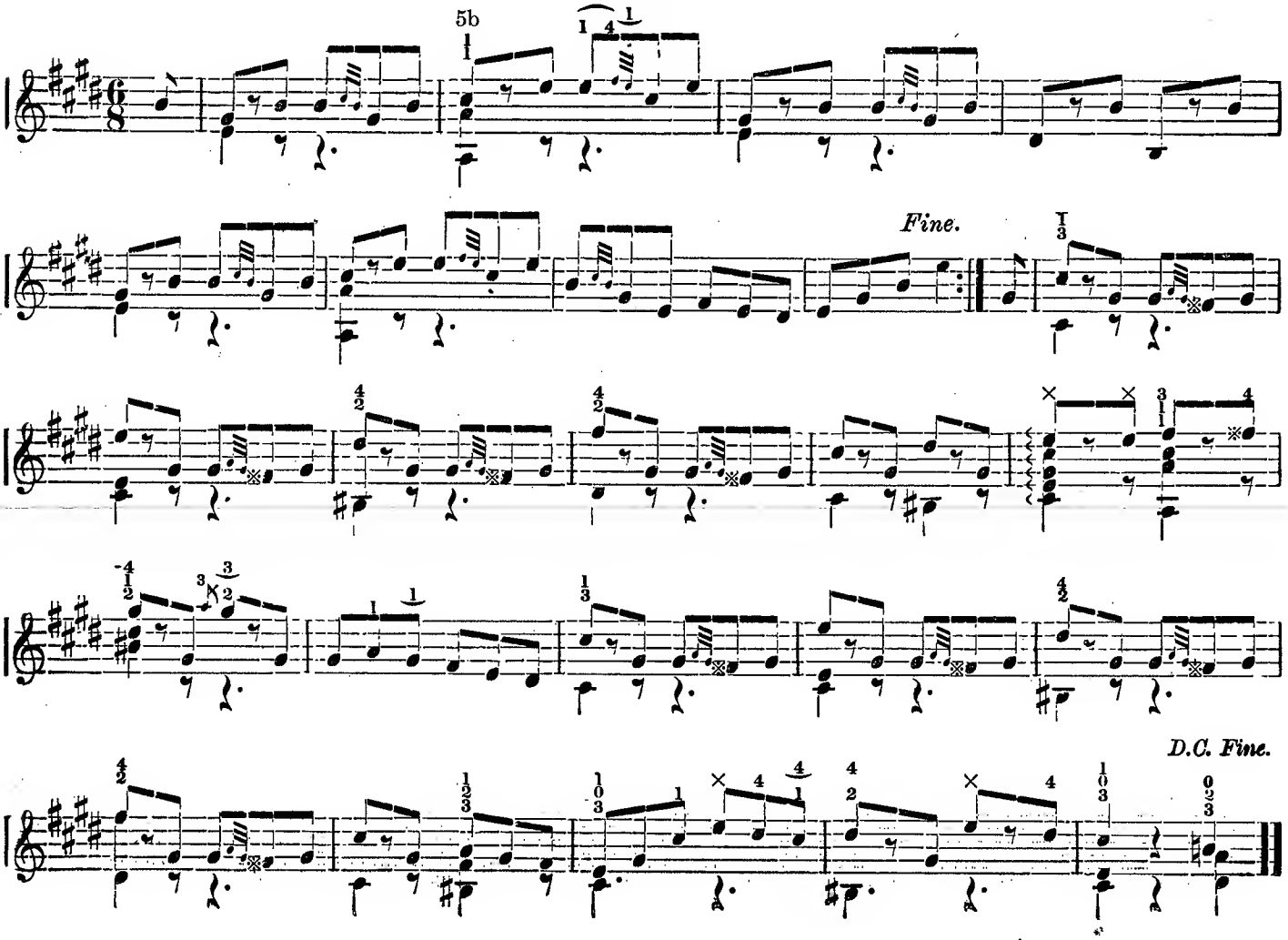
THE STELLA WALTZ. Concluded.



IRISH JIG. No. 1.

ORIGINAL.

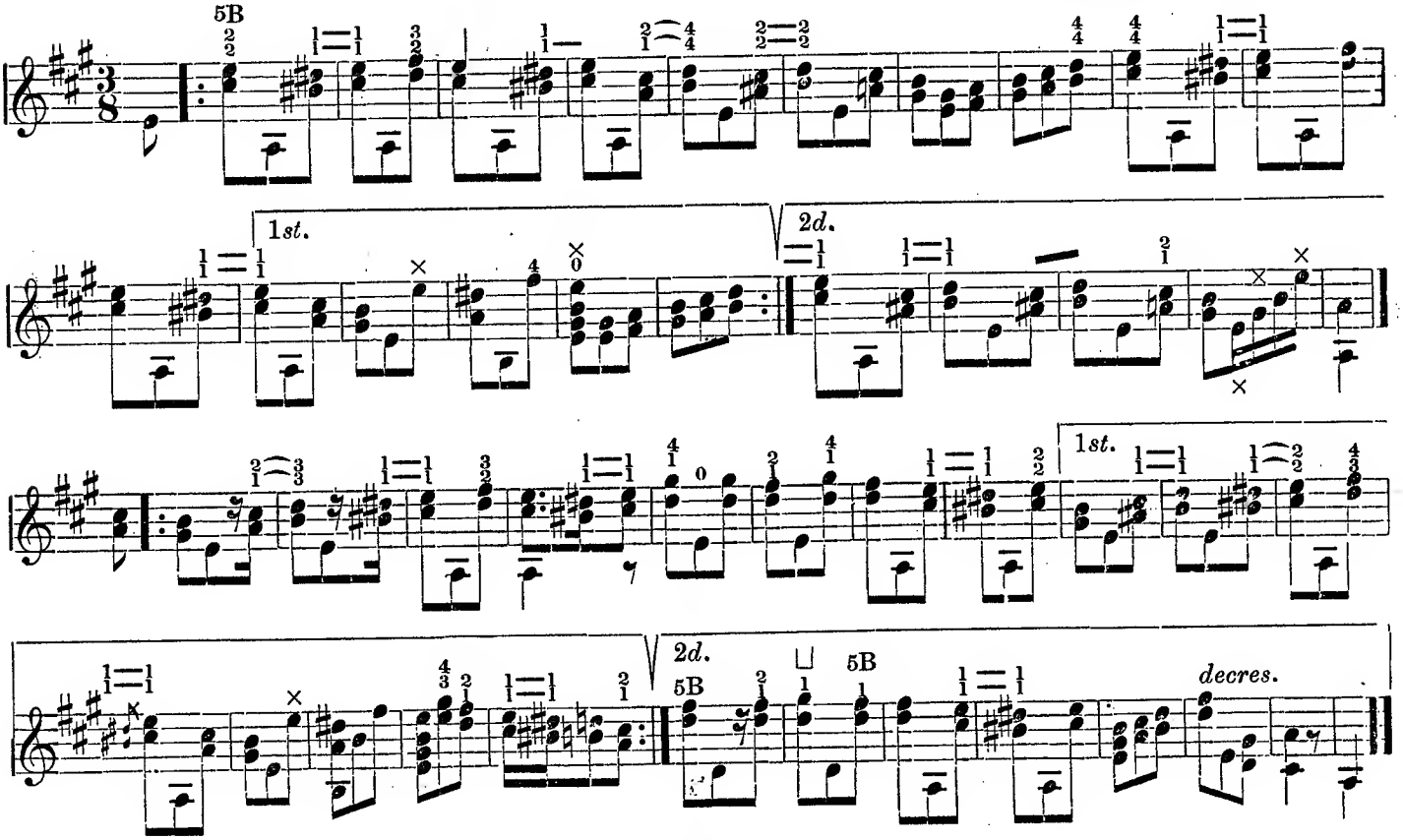
FRANK B. CONVERSE.



THE STARLING WALTZ.

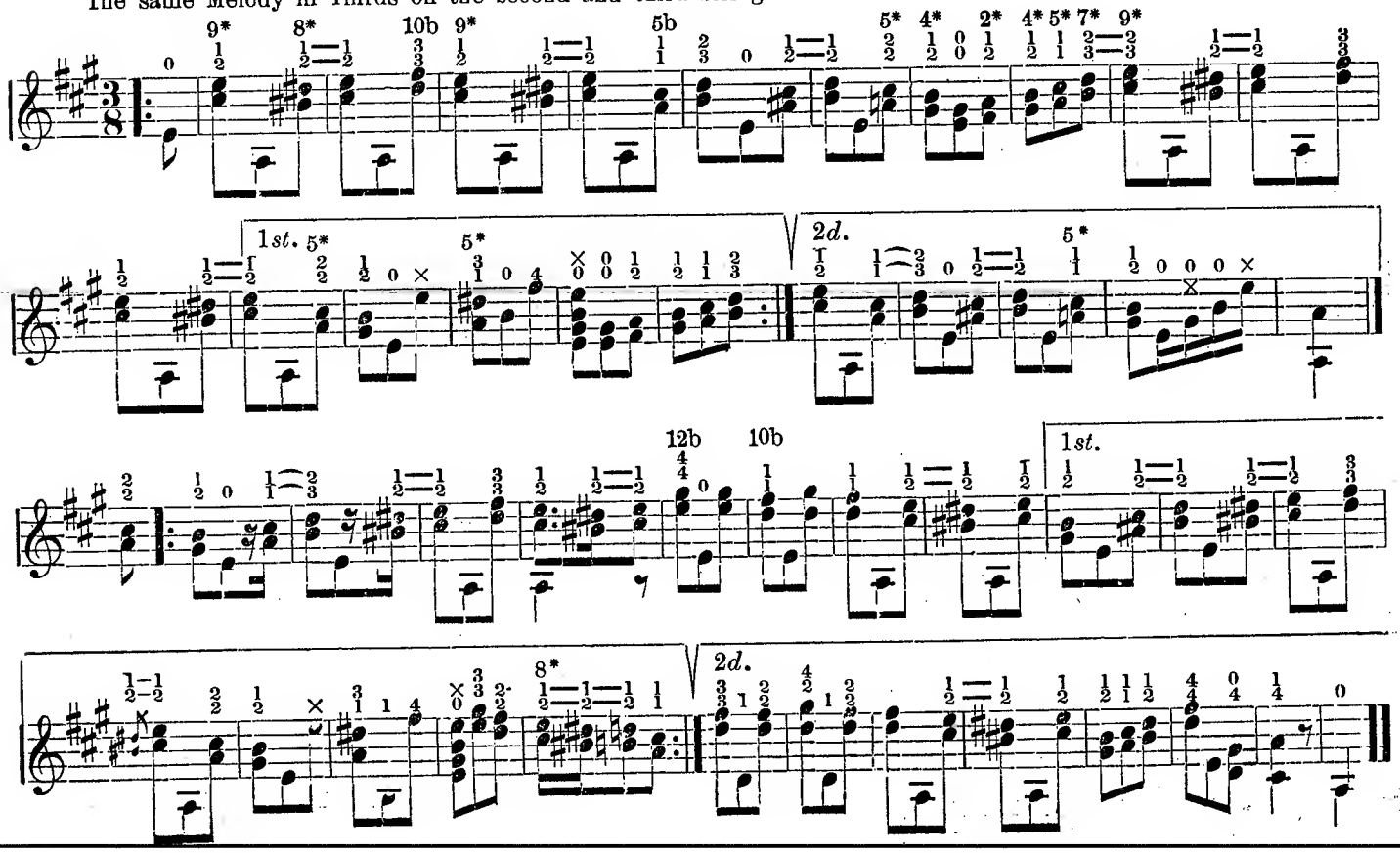
FRANK B. CONVERSE. (Original.)

Exercise in Thirds on the first and second strings, and practice of the Slur, and Slide. § 52, 54.



THE STARLING WALTZ.

The same Melody in Thirds on the second and third strings.

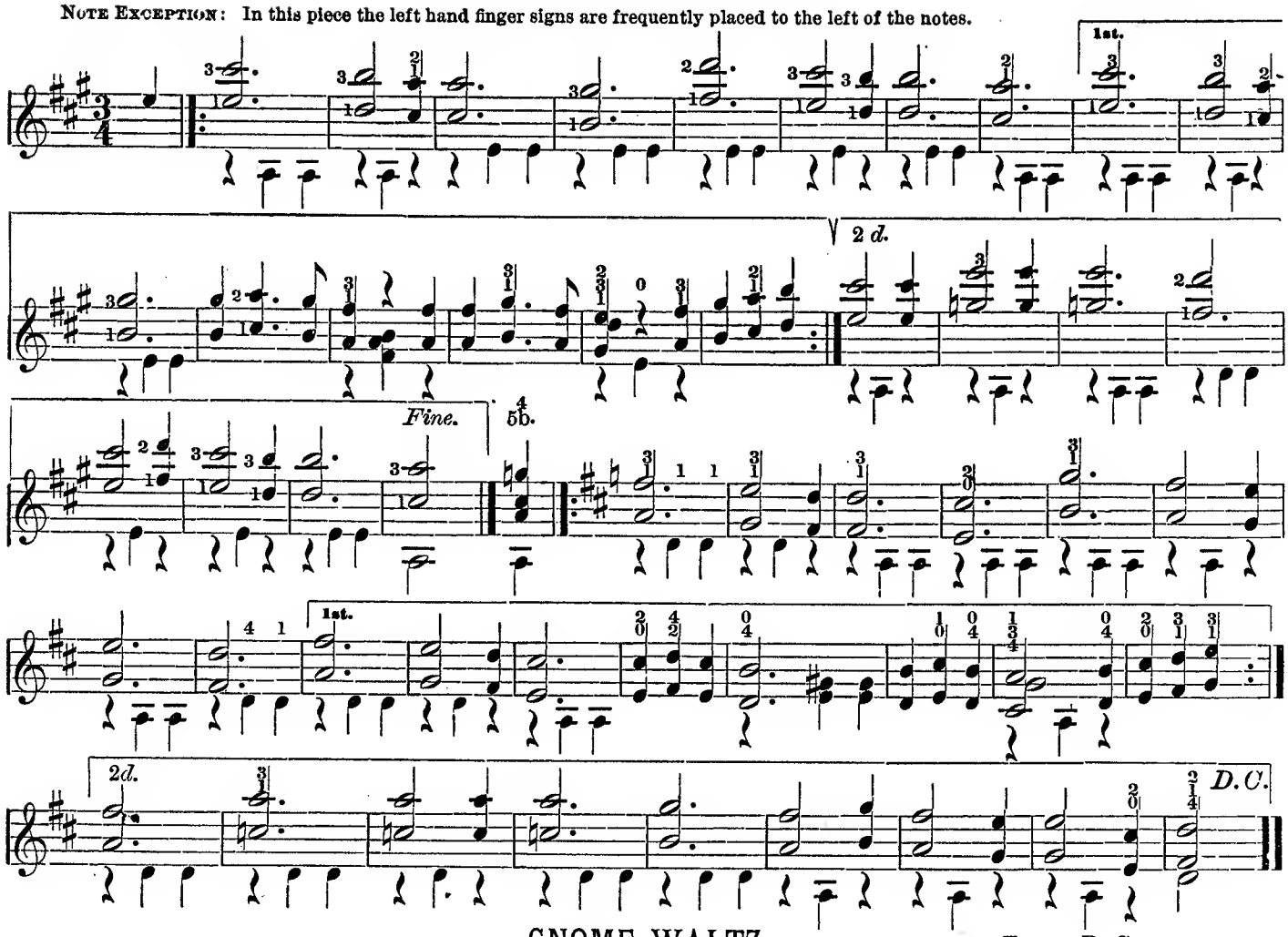


PEARL WALTZ.

EXERCISE IN SIXTHS.

FRANK B. CONVERSE.

NOTE EXCEPTION: In this piece the left hand finger signs are frequently placed to the left of the notes.

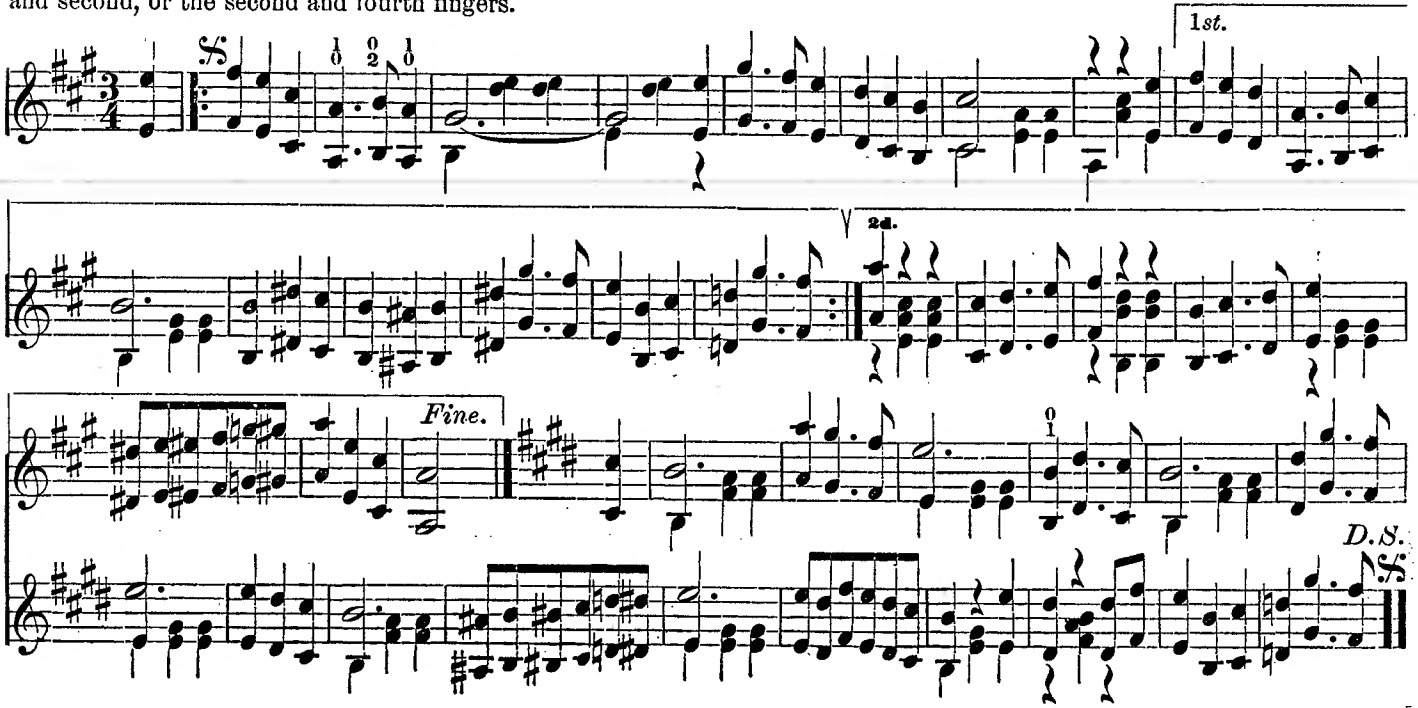


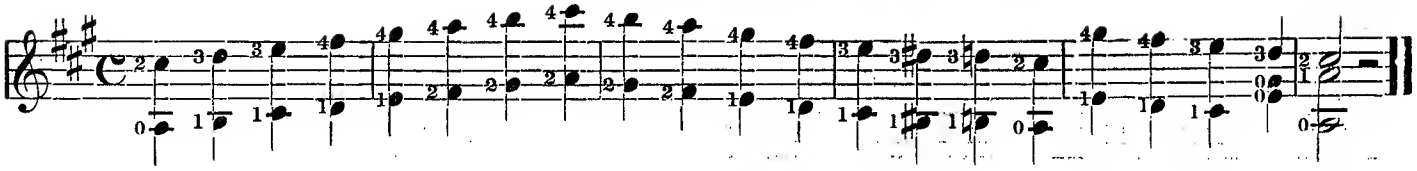
GNOME WALTZ.

FRANK B. CONVERSE.

EXERCISE IN OCTAVES.

The first strain is for octave practice on the 4th, and 1st strings. "Stop" the octaves with the first and third fingers. Vary the practice each time by substituting the second and fourth fingers. In the second strain the octaves are to be found on the 4th and 2nd strings. "Stop" with the first and third fingers, varying often, on repitition, by substituting the first and second, or the second and fourth fingers.



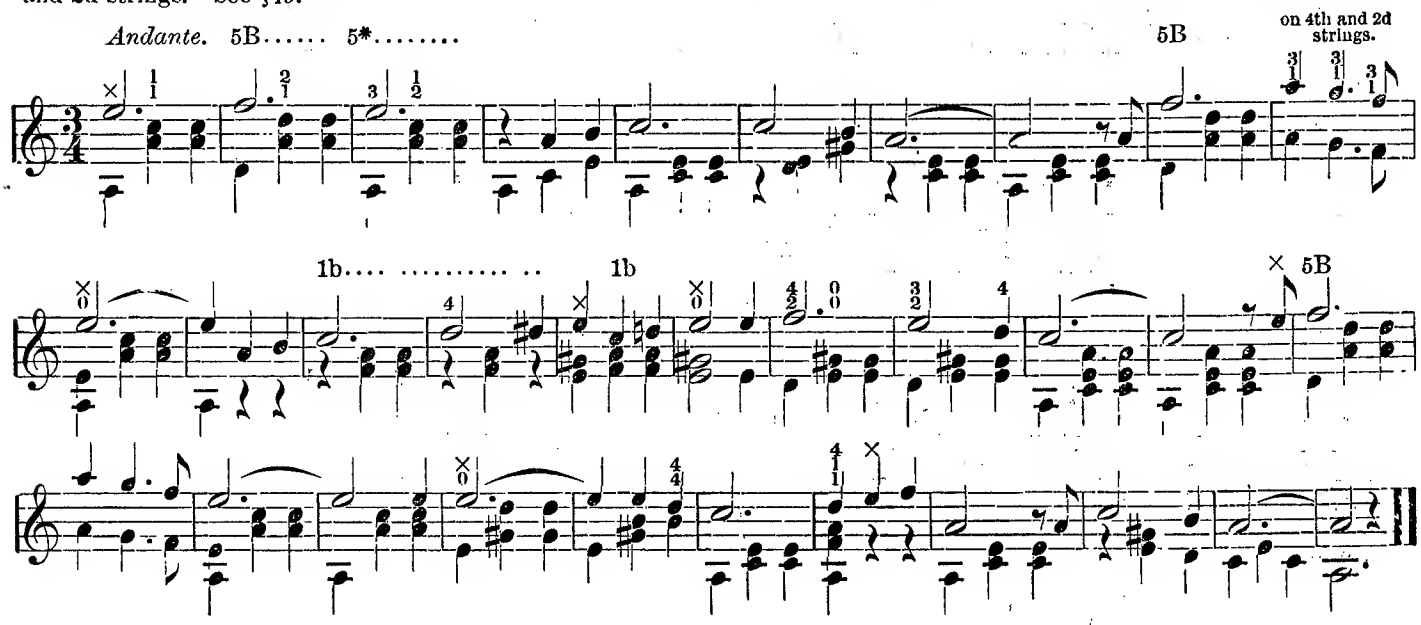


REVERIE WALTZ.

FRANK B. CONVERSE. (Original.)

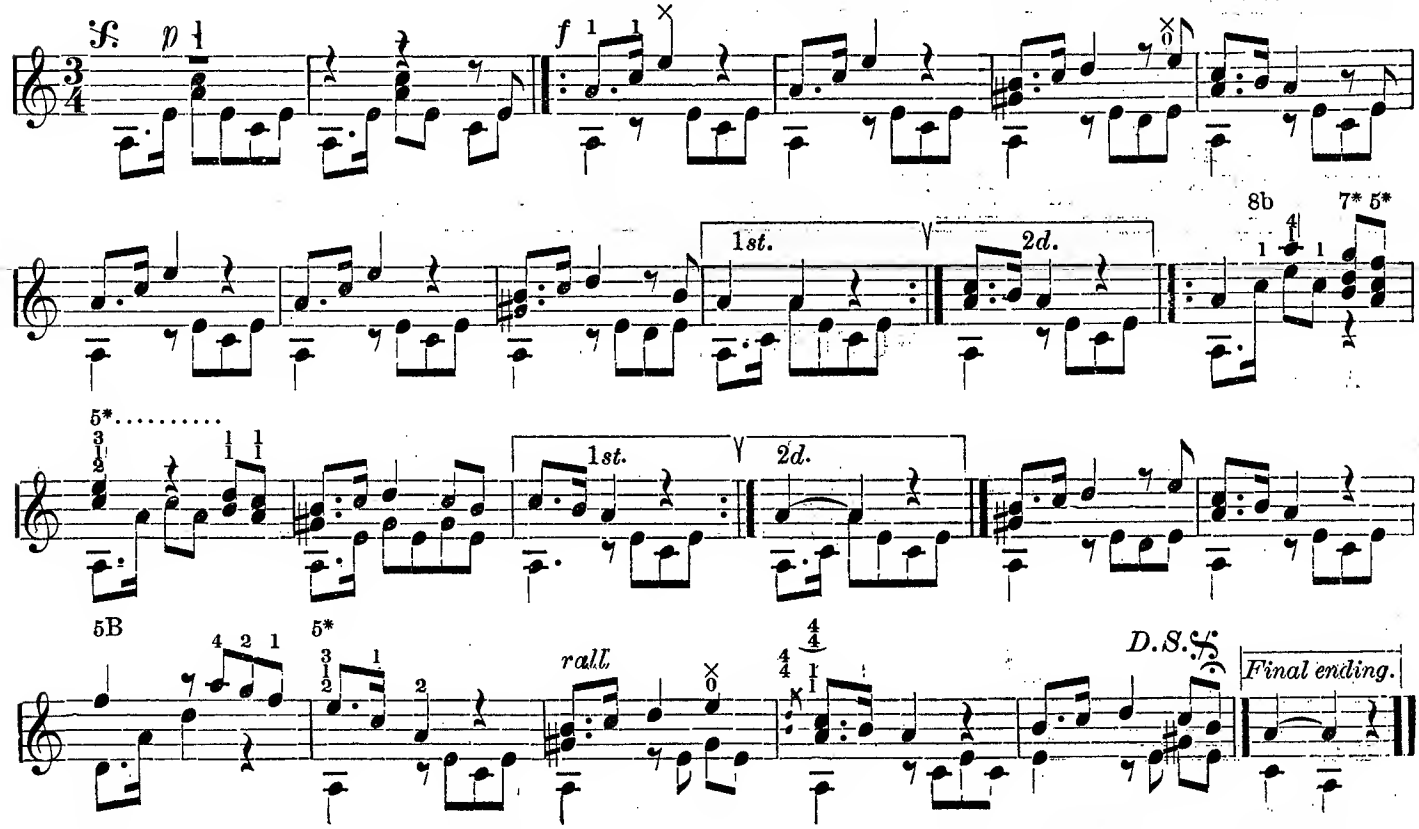
MELODY WITH ACCOMPANIMENT.

Key of A minor (relative of C major.) See §33. The octaves in the 10th and 22d measures are to be taken on the 4th and 2d strings. See §49.



LA ESPANA WALTZ.

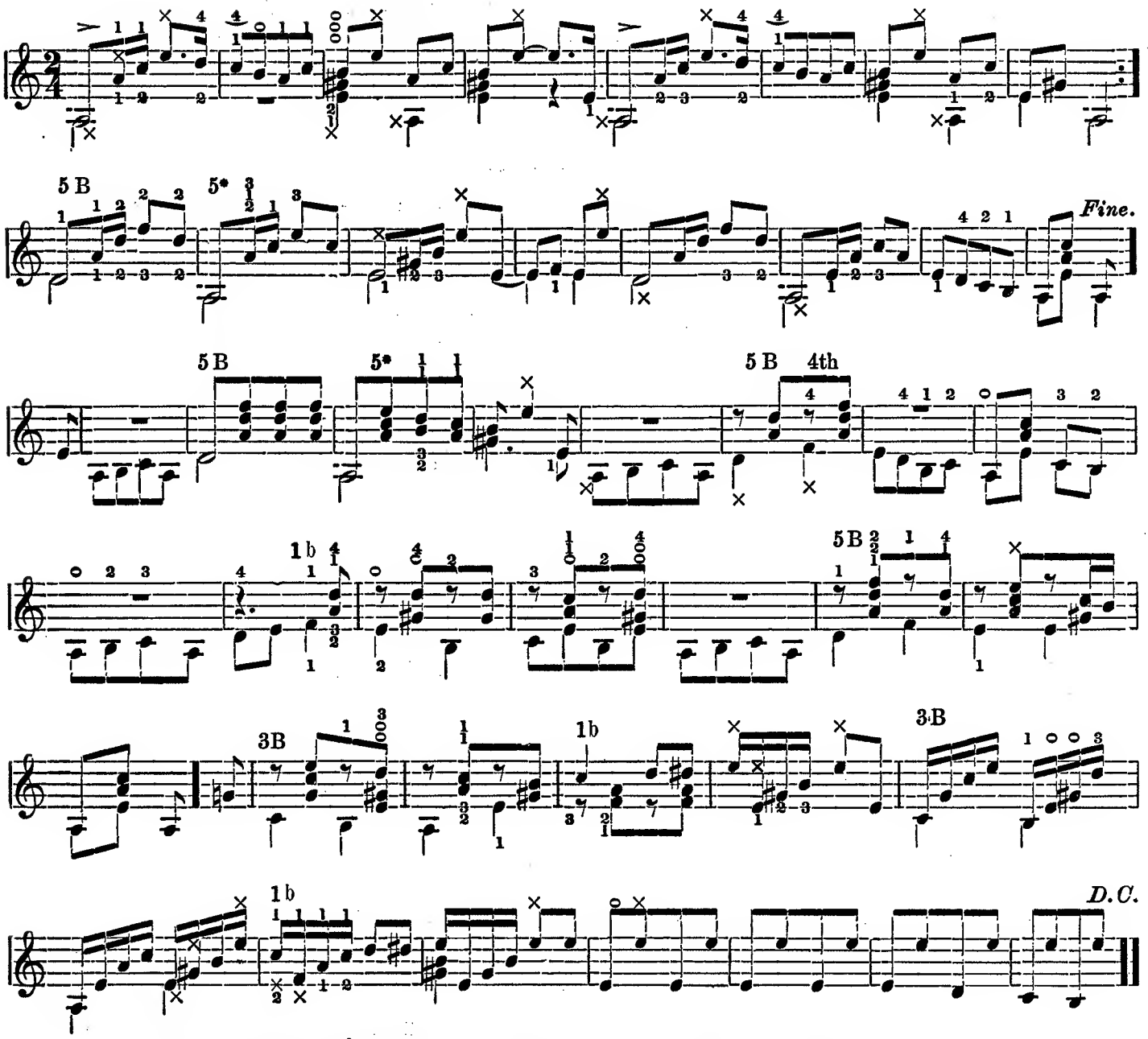
FRANK B. CONVERSE. (Original.)



HONG KONG (CHINESE) DANCE. (§ 65.)

FRANK B. CONVERSE.
ORIGINAL.

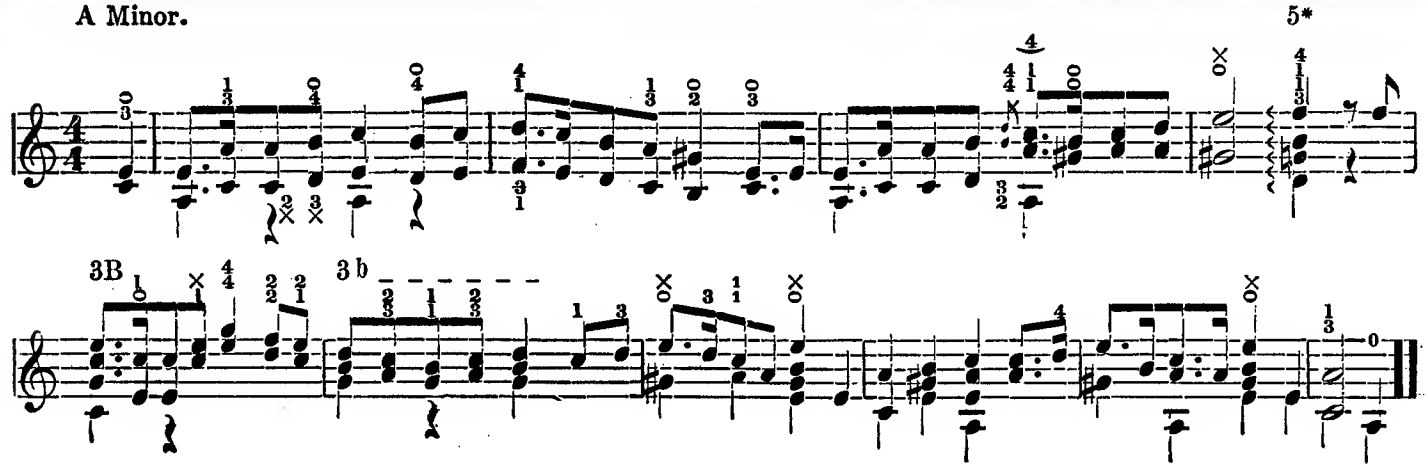
A Minor.



CRUISKEEN LAUN. (§ 67.)

ARRANGED FOR THIS WORK.

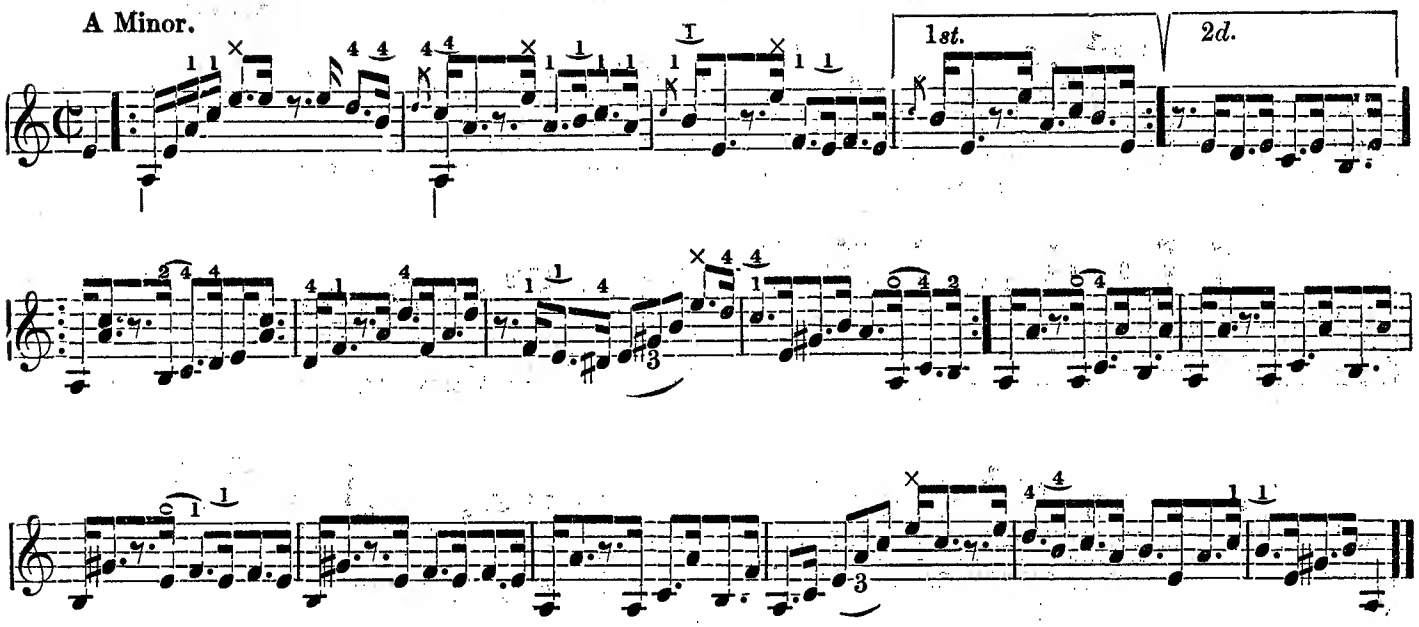
A Minor.



HARD TIMES JIG.

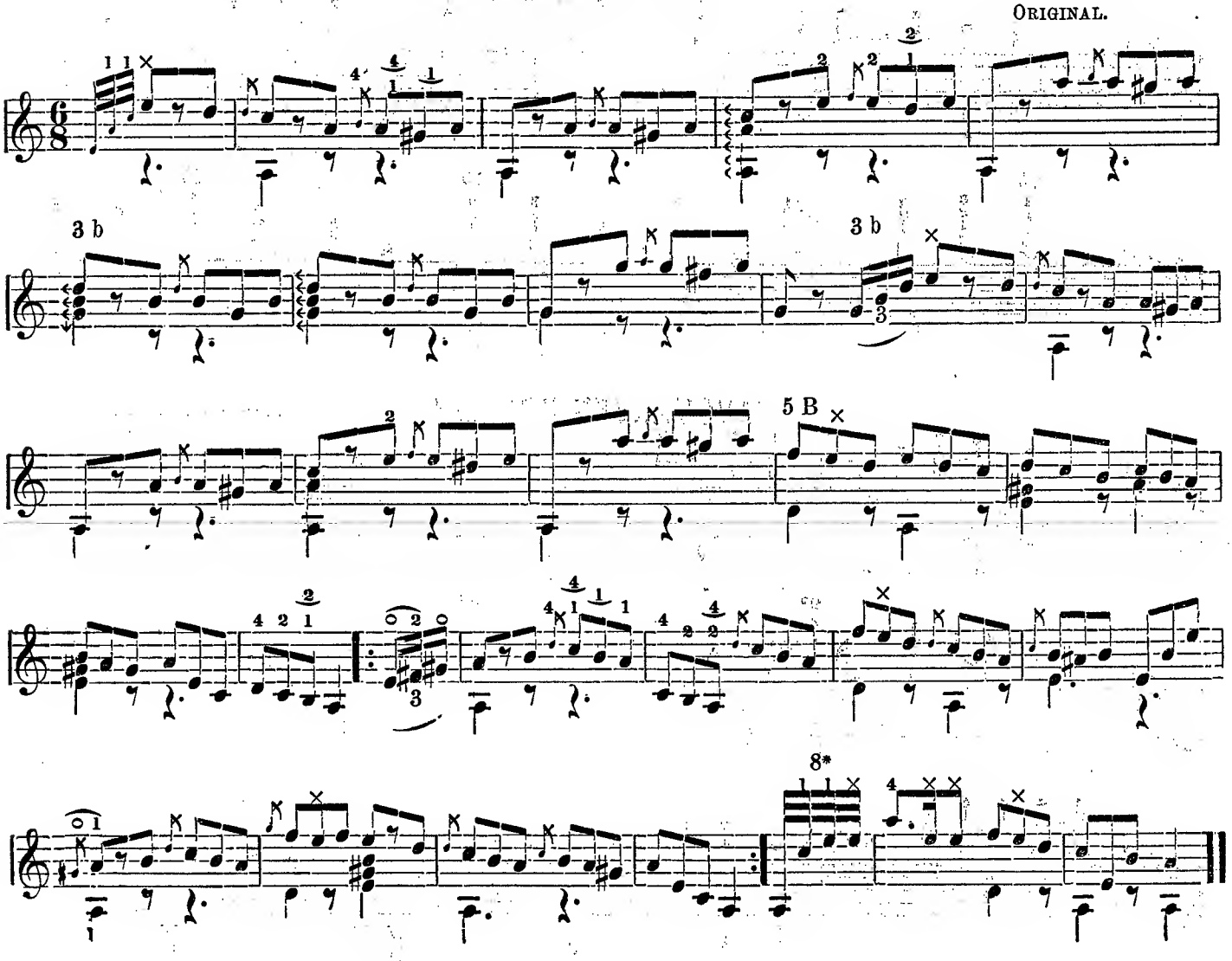
FRANK B. CONVERSE.
ORIGINAL.

A Minor.



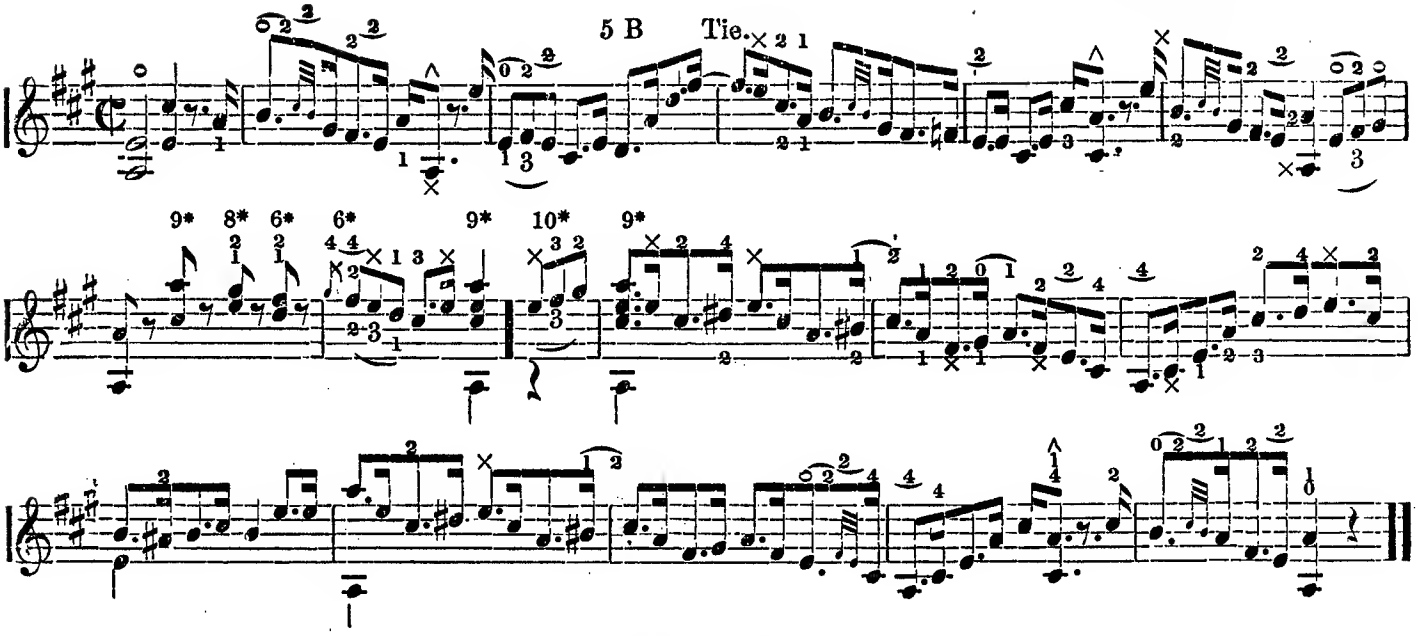
IRISH JIG. No. 2.

FRANK B. CONVERSE.
ORIGINAL.



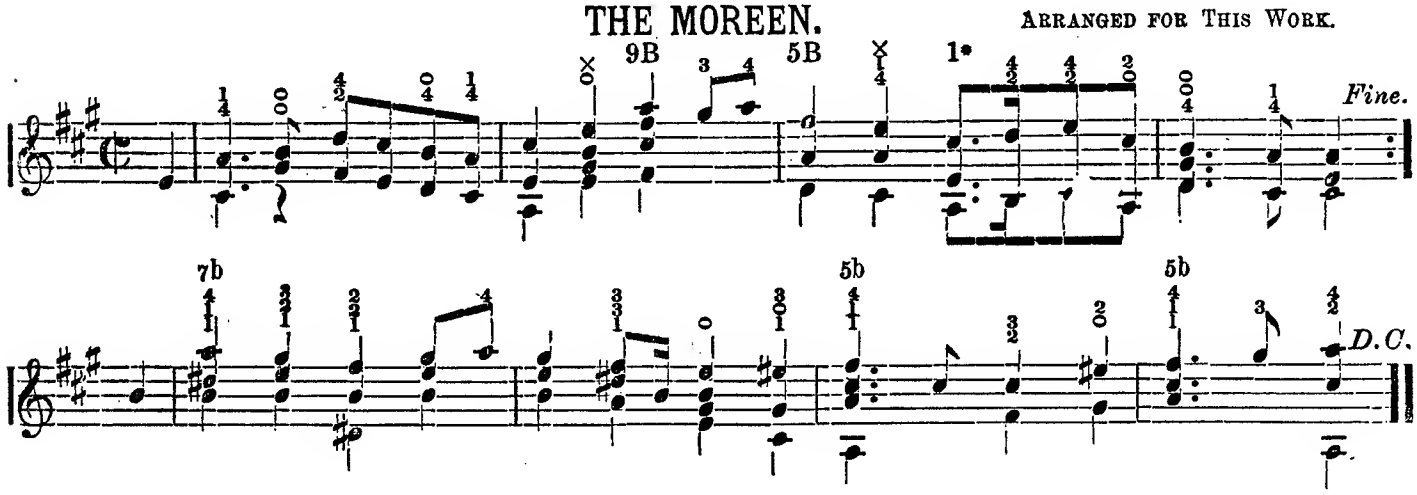
ESSENCE OF OLD VIRGINNY.

FRANK B. CONVERSE.
ORIGINAL.



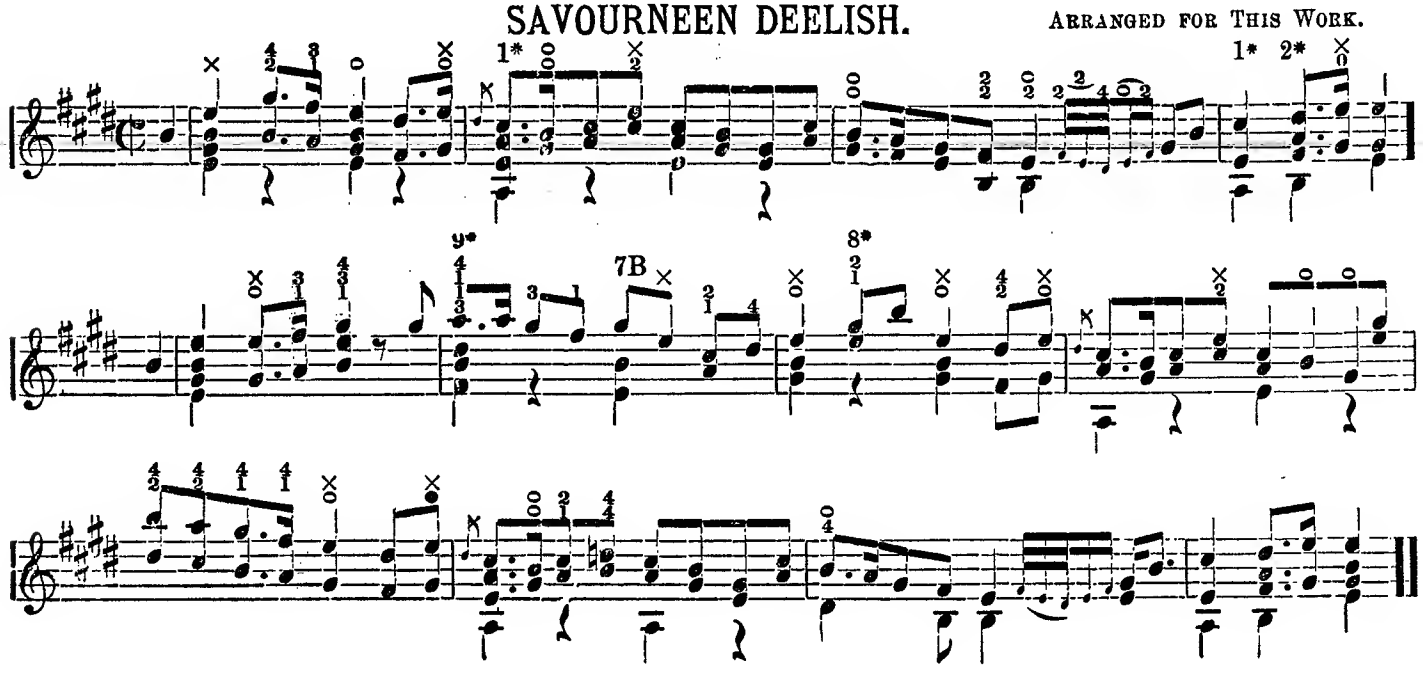
THE MOREEN.

ARRANGED FOR THIS WORK.



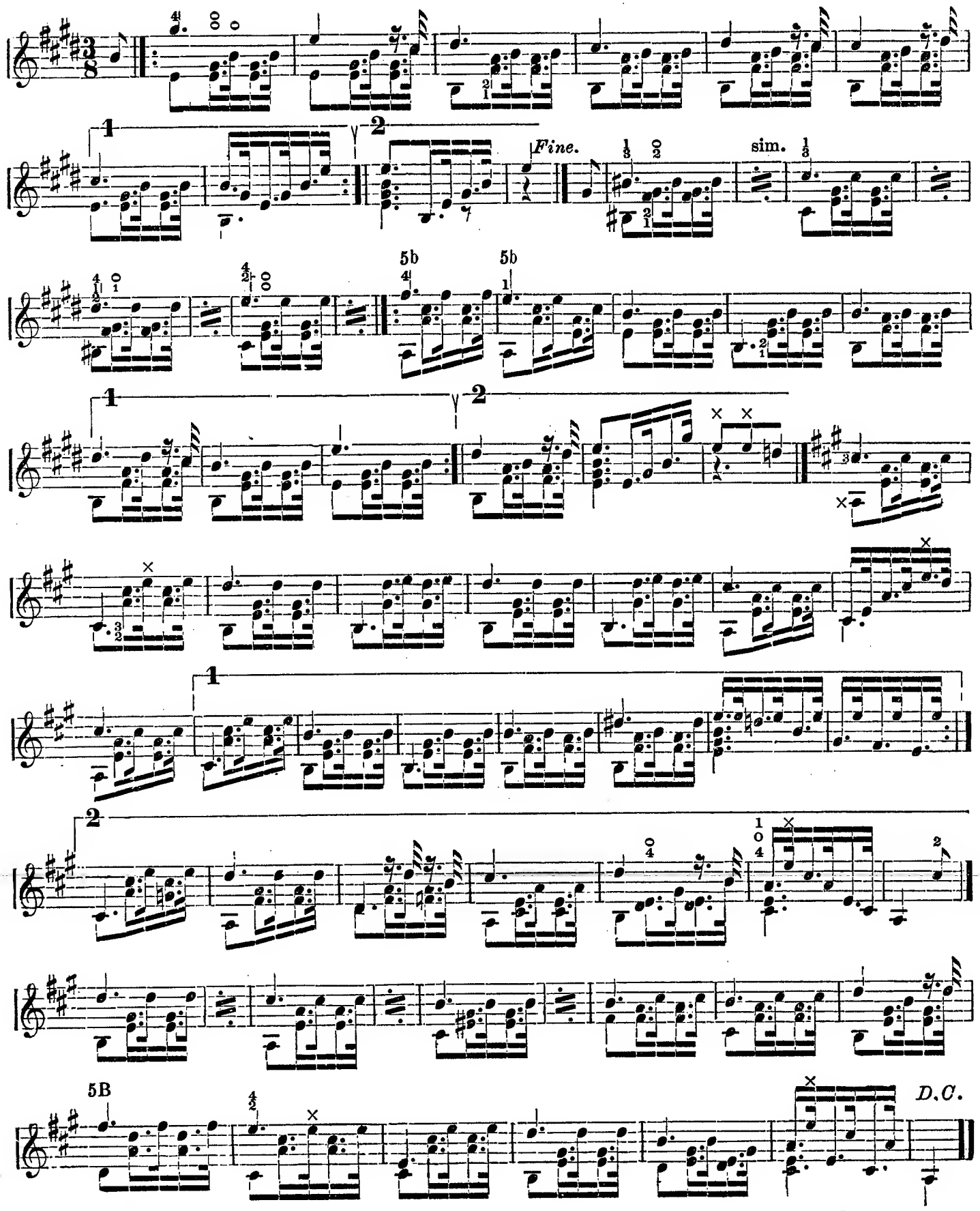
SAVOURNEEN DEELISH.

ARRANGED FOR THIS WORK.



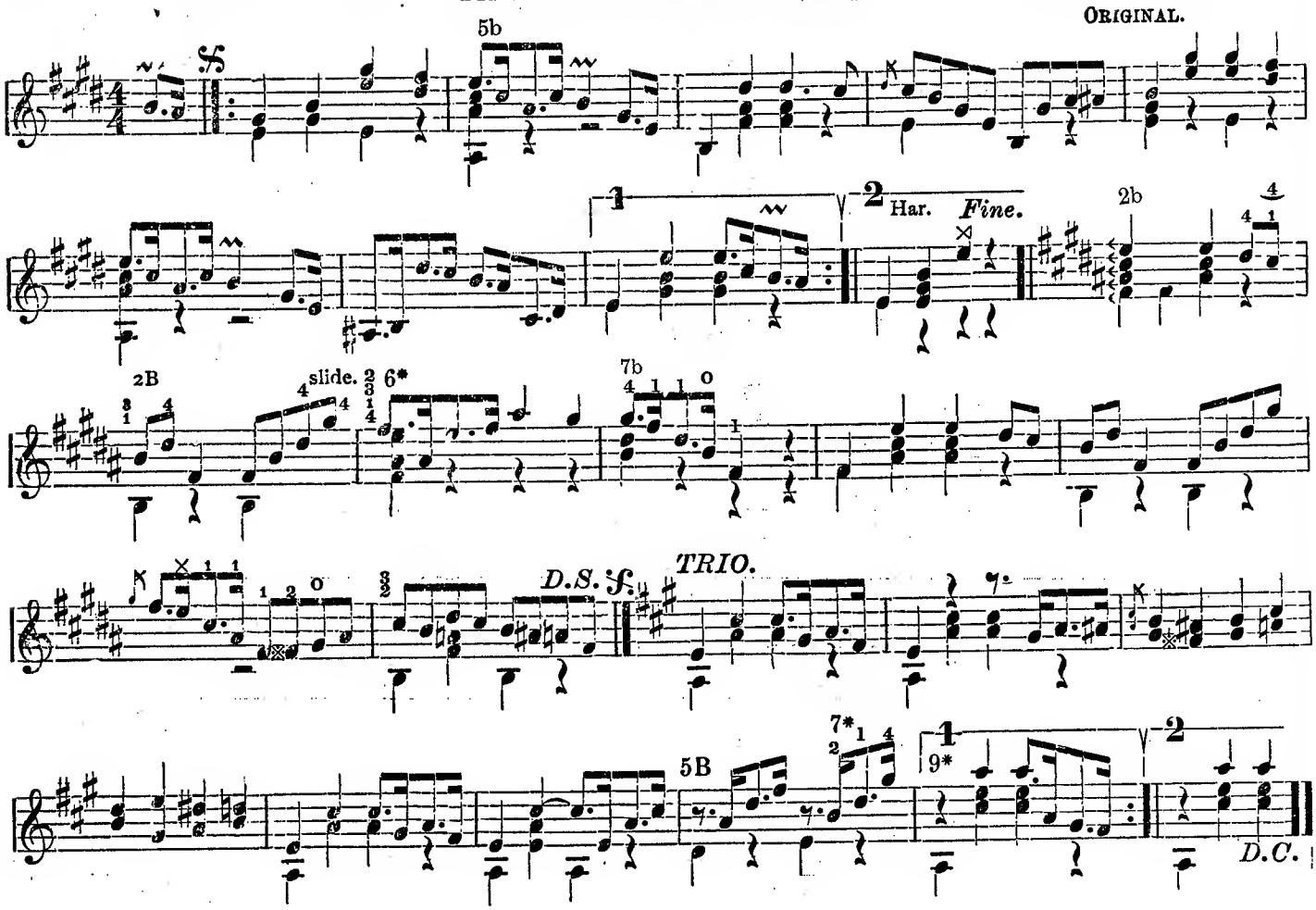
TYROLEAN ECHOES WALTZ. (§ 18.)

FRANK B. CONVERSE,
ORIGINAL.



THE DELL SCHOTTISCHE.

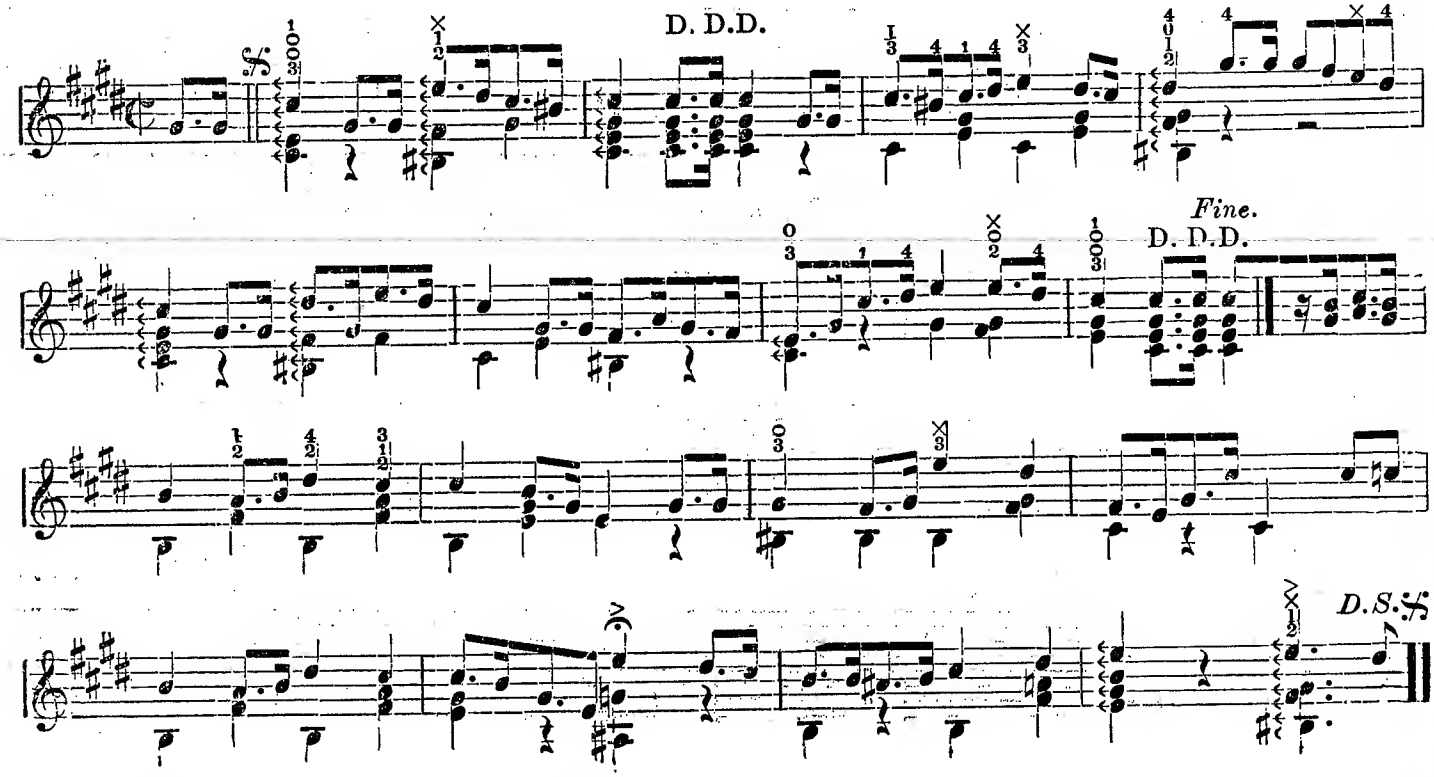
FRANK B. CONVERSE.
ORIGINAL.



MINOR MARCH.

C♯ Minor, the relative minor of E Major.

FRANK B. CONVERSE.
ORIGINAL.

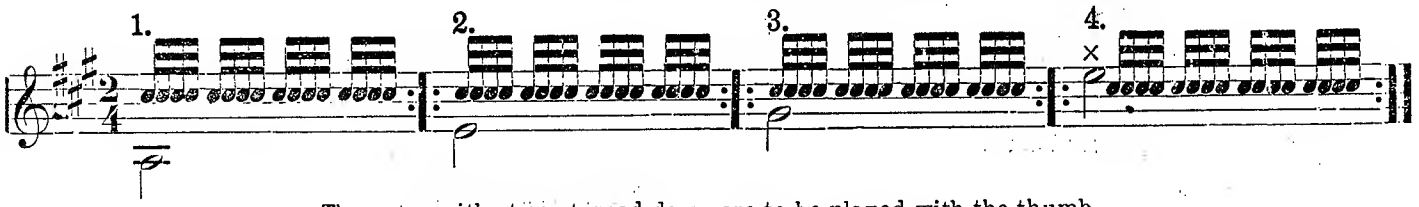


FIRST EXERCISES IN THE TREMOLO. (See § 60.)

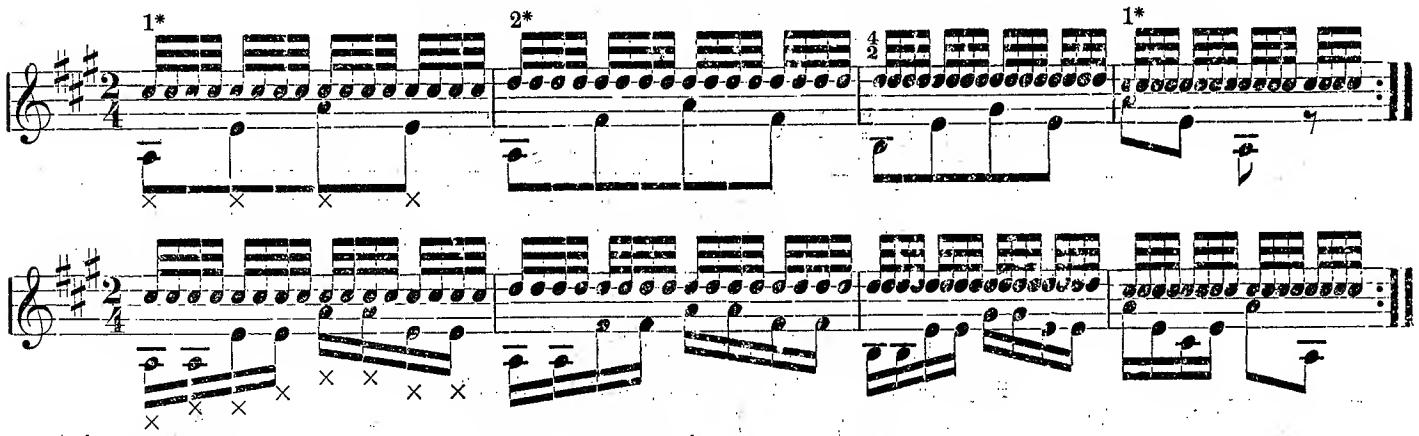
The first four exercises are designed for strengthening the forefinger, and acquiring steadiness and certainty in its action, therefore they should be practiced vigorously and persistently until this result is thoroughly obtained; after which the exercises following may be easily mastered. During the practice the thumb remains inactive, its tip resting firmly against the string designated by the half note, thereby establishing, from the commencement, its proper position with relation to the first finger. When changing the location of the thumb upon the strings, avoid disarranging the general position of the hand, or fingers. Practice slowly but vigorously at first, increasing the rapidity only when the regularity of the movement has become well established.

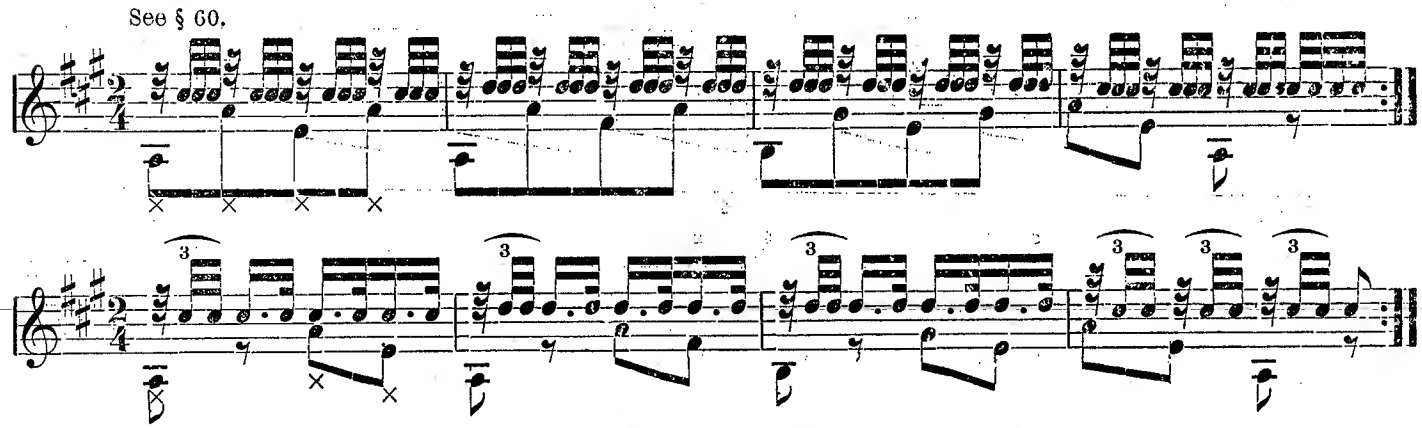
Throughout the exercises following the first four, the thumb executes the notes written with their stems turned down, in the manner explained in § 60.

The thumb remaining on a string as designated by the half notes.

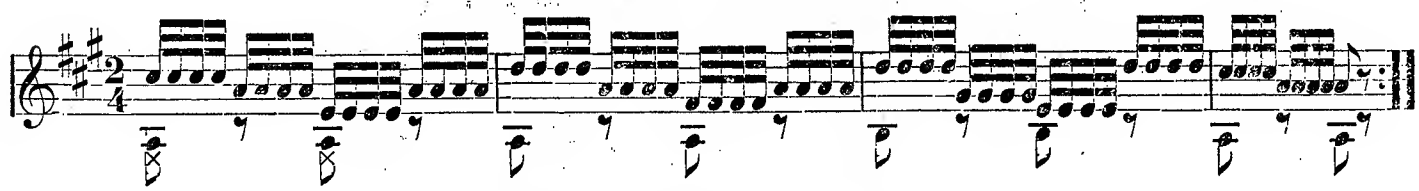


The notes with stems turned down are to be played with the thumb.

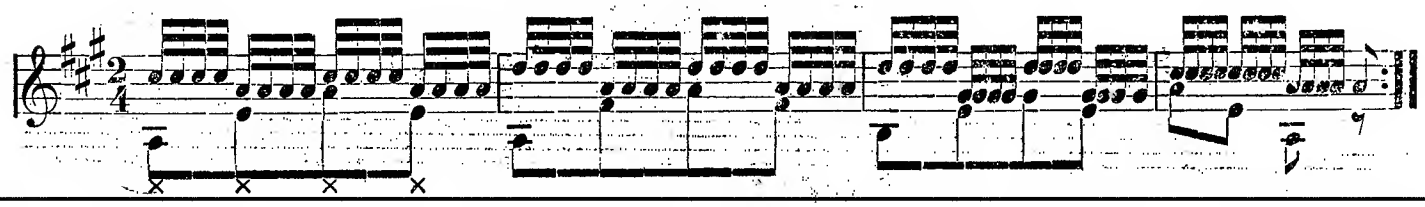




Changing the finger to different strings.



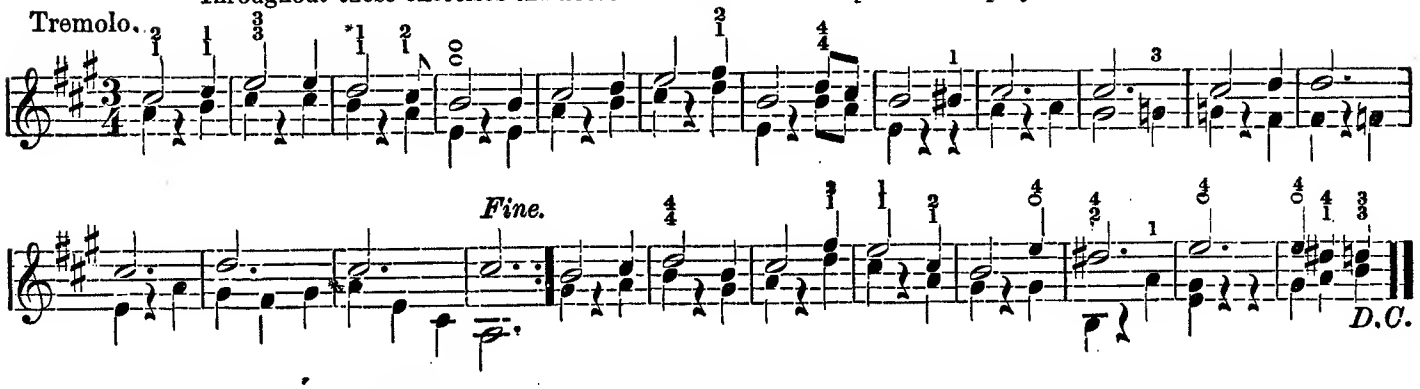
Changing the thumb and finger to different strings.



EXERCISES IN TREMOLO, GUITAR STYLE. (§ 60.)

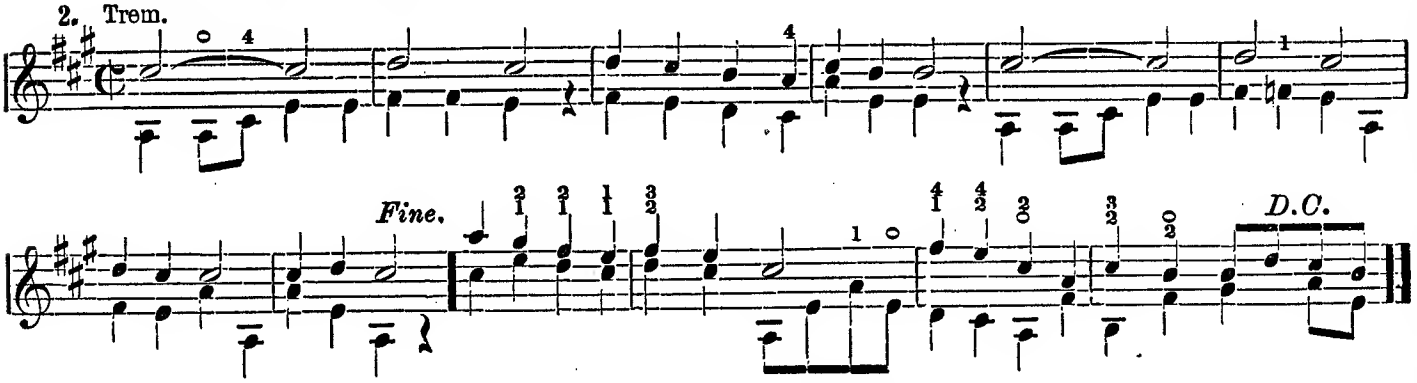
Throughout these exercises the notes with stems turned up are to be played in tremolo.

Tremolo.



Tremolo thirty-second notes.

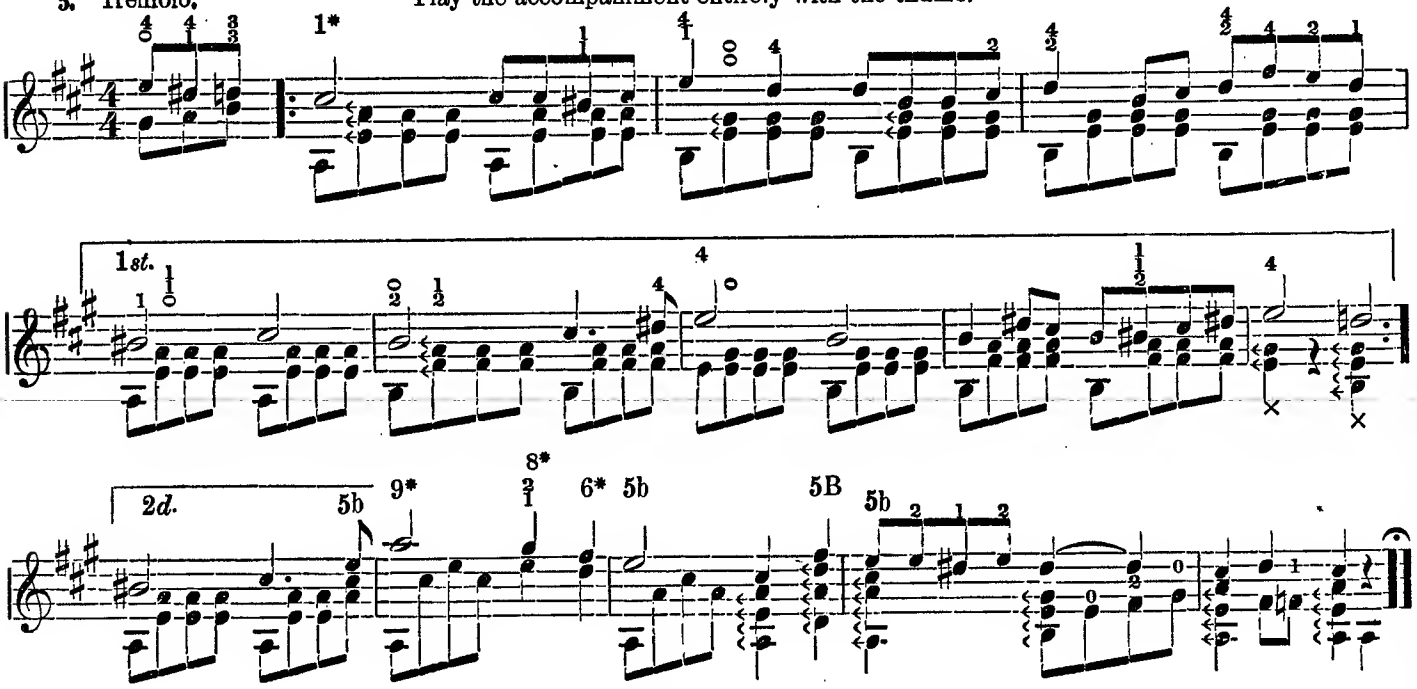
2. Trem.



TREMOLO WITH CHORDS.

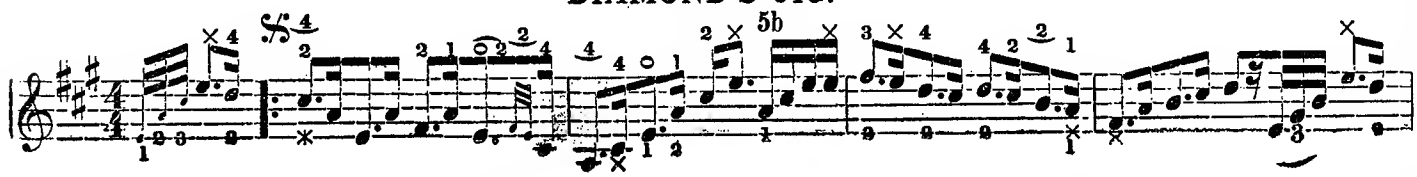
3. Tremolo.

Play the accompaniment entirely with the thumb.

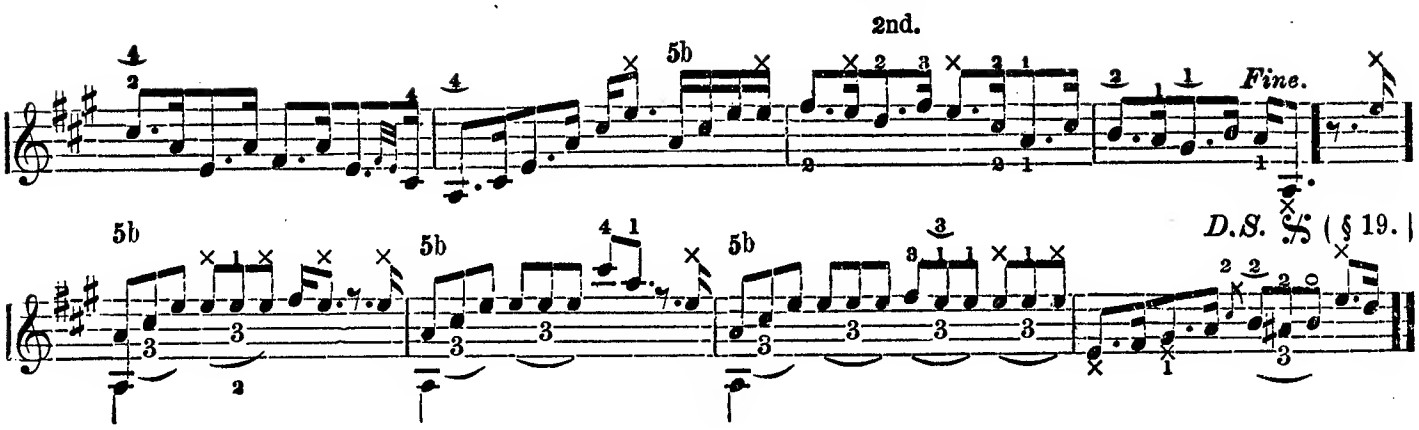


DIAMOND'S JIG.

ARRANGED.



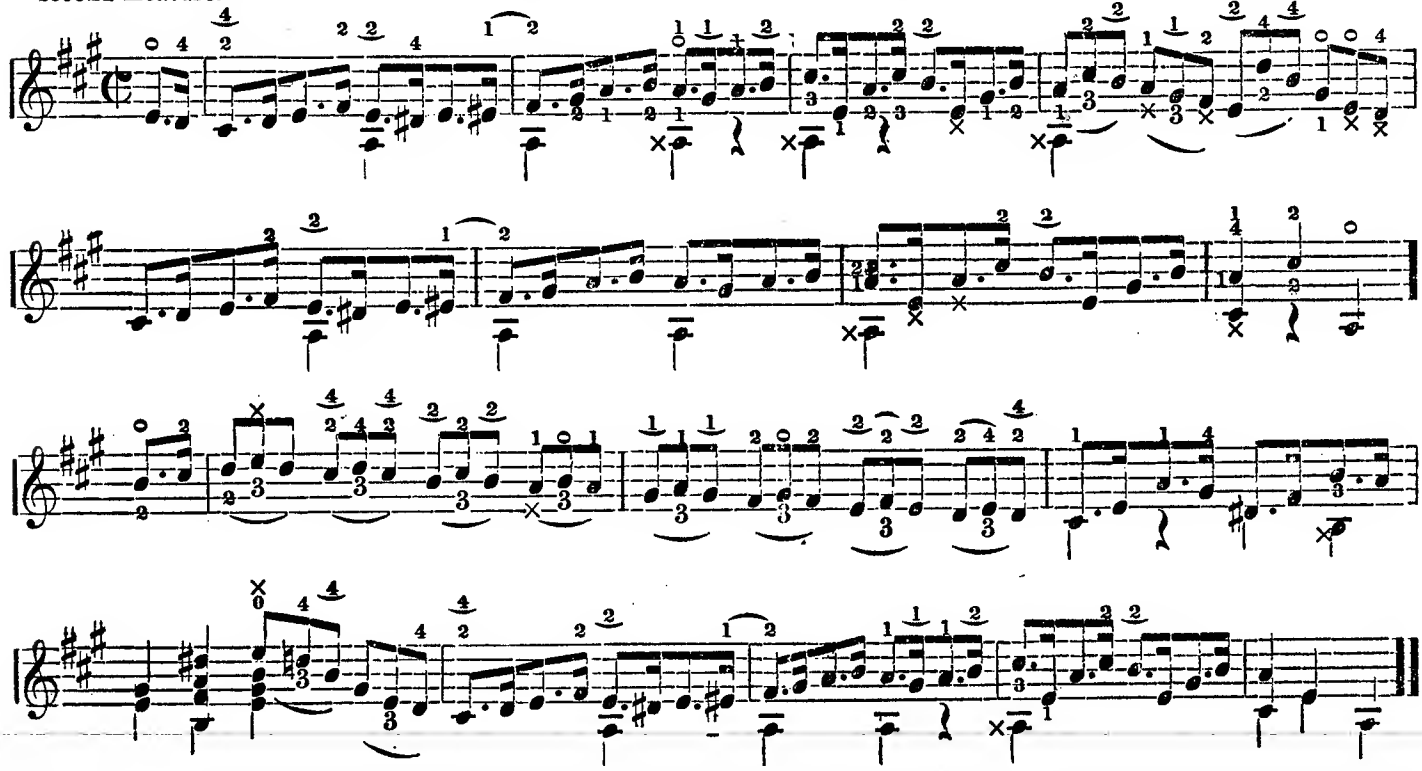
DIAMOND'S JIG. Concluded.



TRAUTMAN'S HORNPIPE.

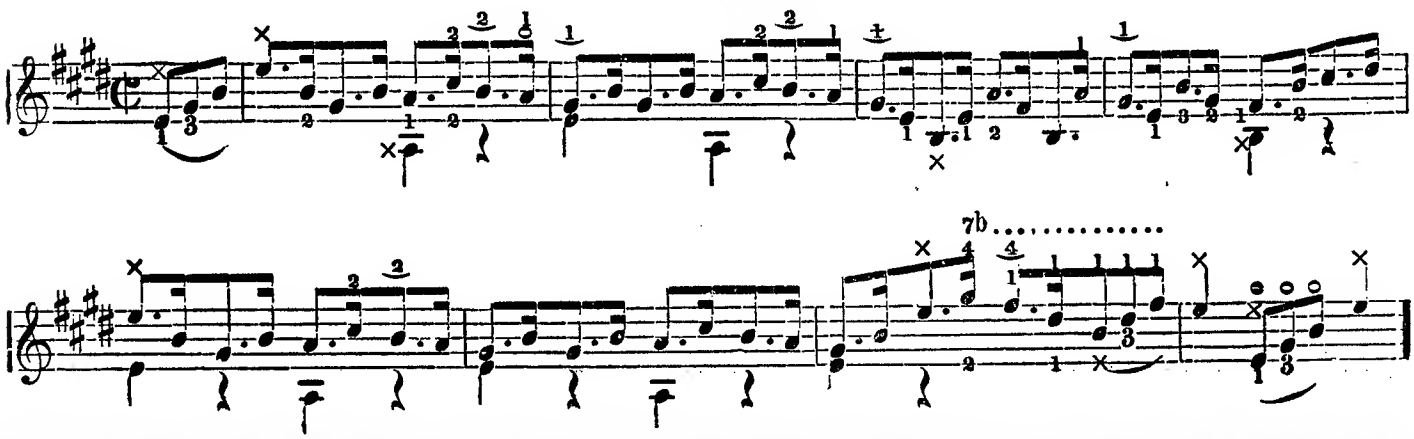
ARRANGED.

In the first measure *sound* A at the instant of making the pull on E, and again when slurring to F♯, commencing the second measure.

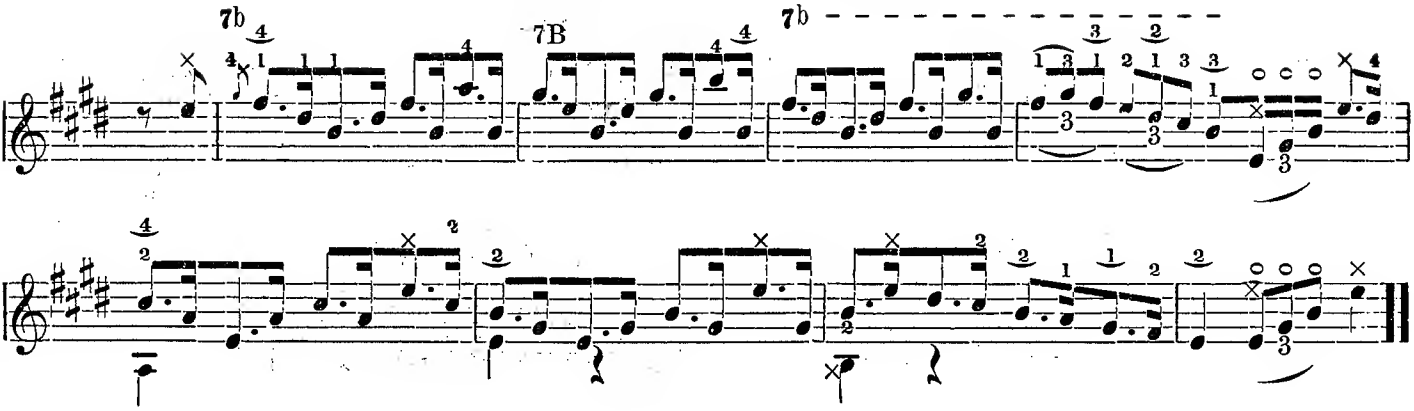


FISHER'S HORNPIPE.

ARRANGED.

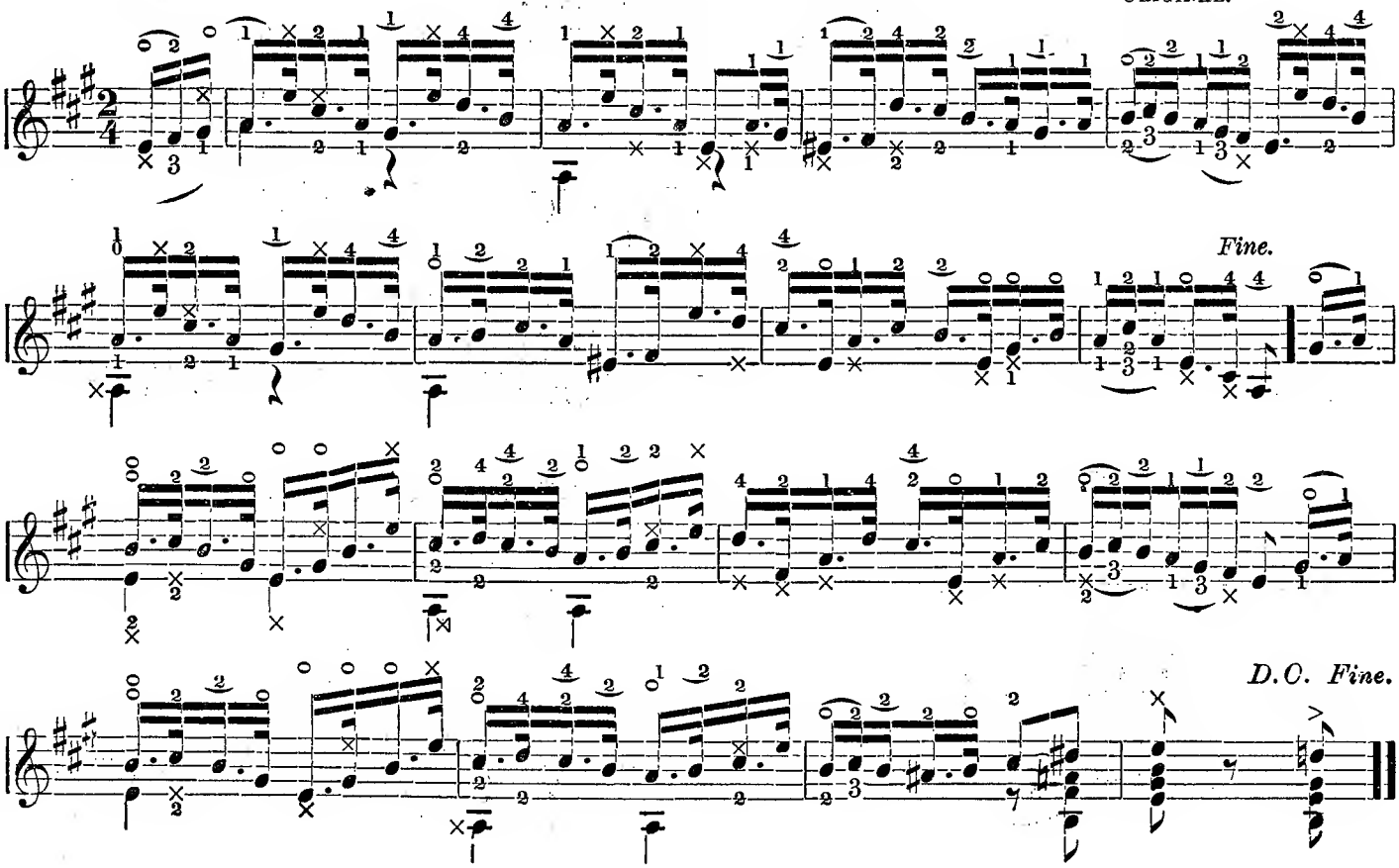


FISHER'S HORNPIPE. Concluded.



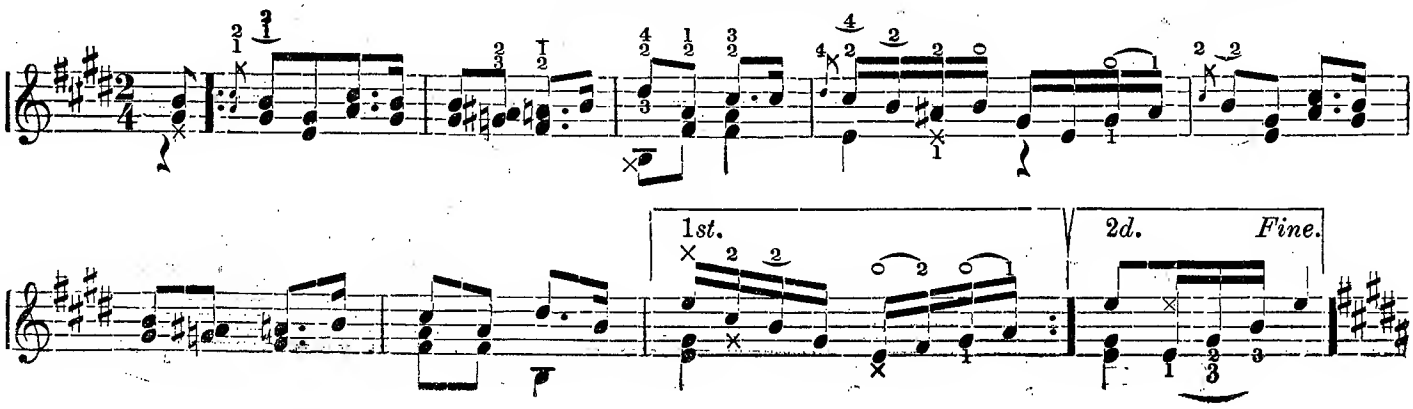
THE SPANGLE HORNPIPE.

FRANK B. CONVERSE.
ORIGINAL.

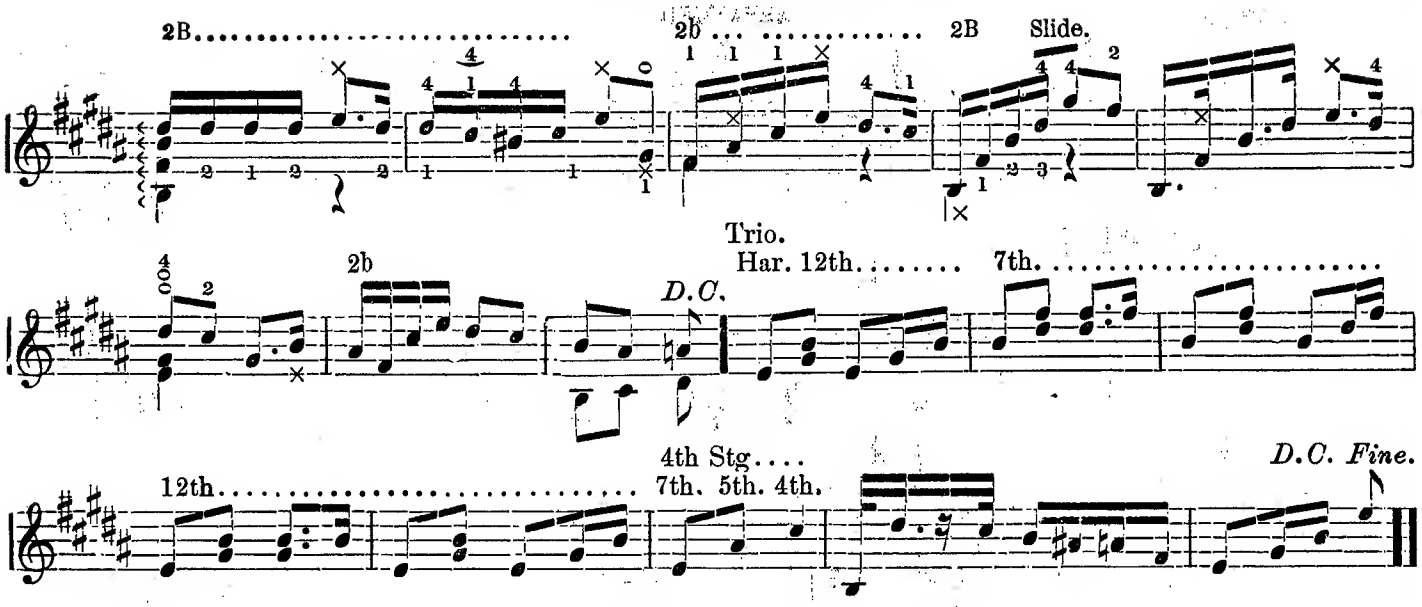


LEAVITT'S POLKA.

ARRANGED.

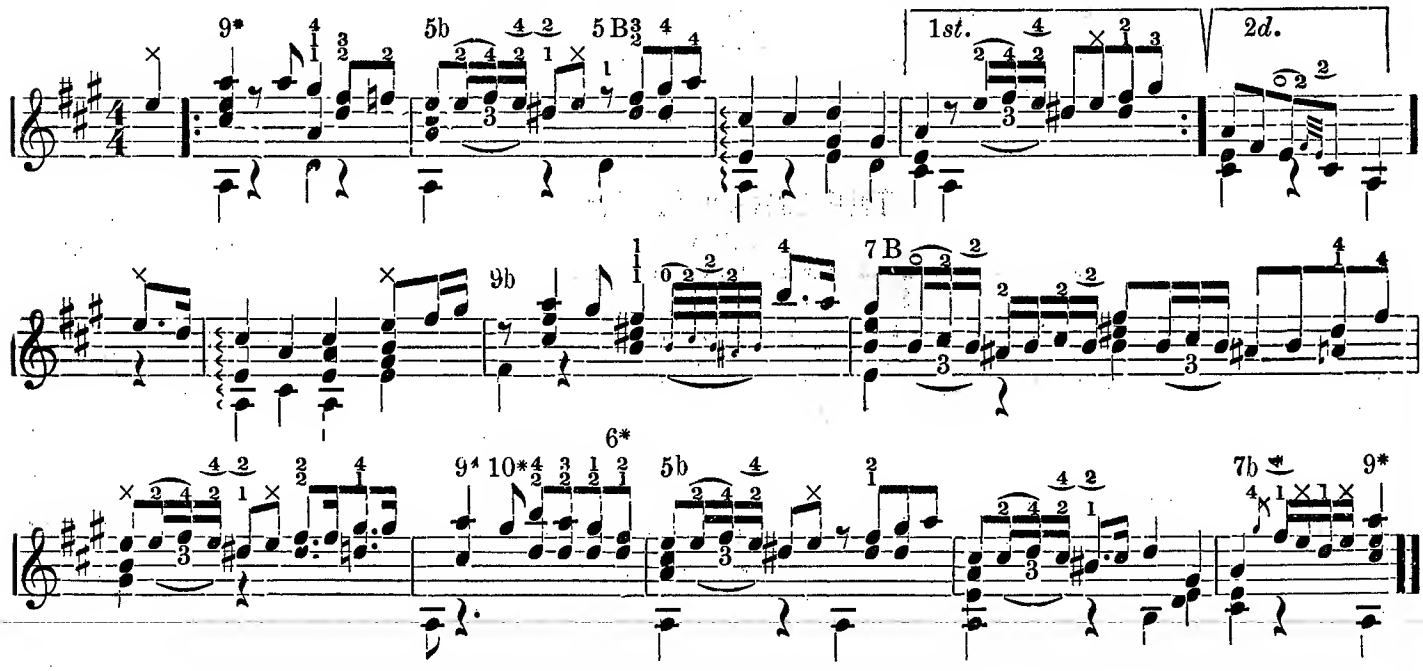


LEAVITT'S POLKA. Concluded.



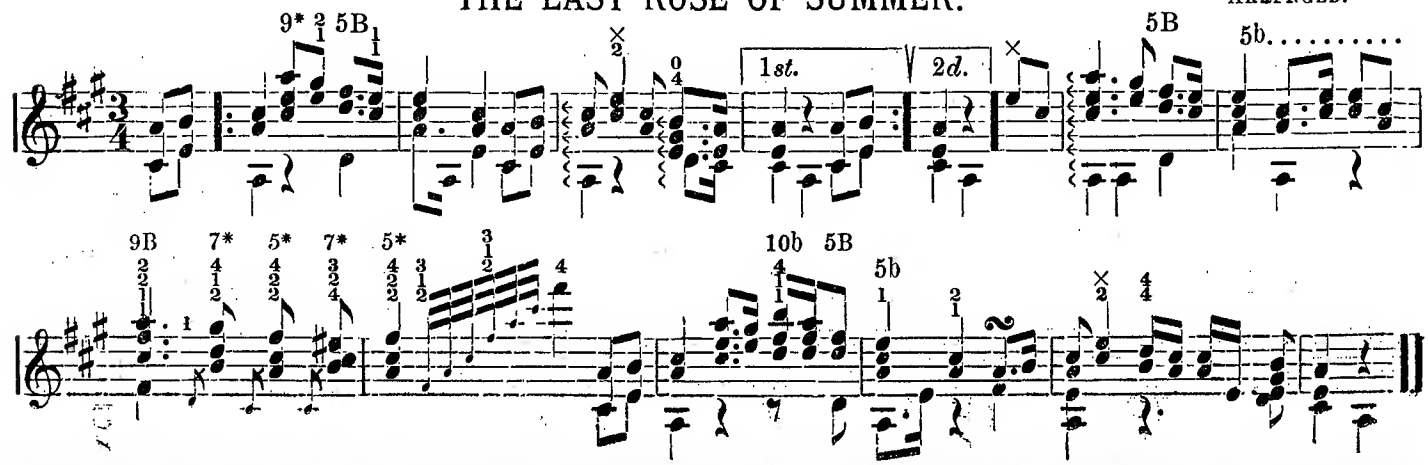
BLUE BELLS OF SCOTLAND.

ARRANGED.



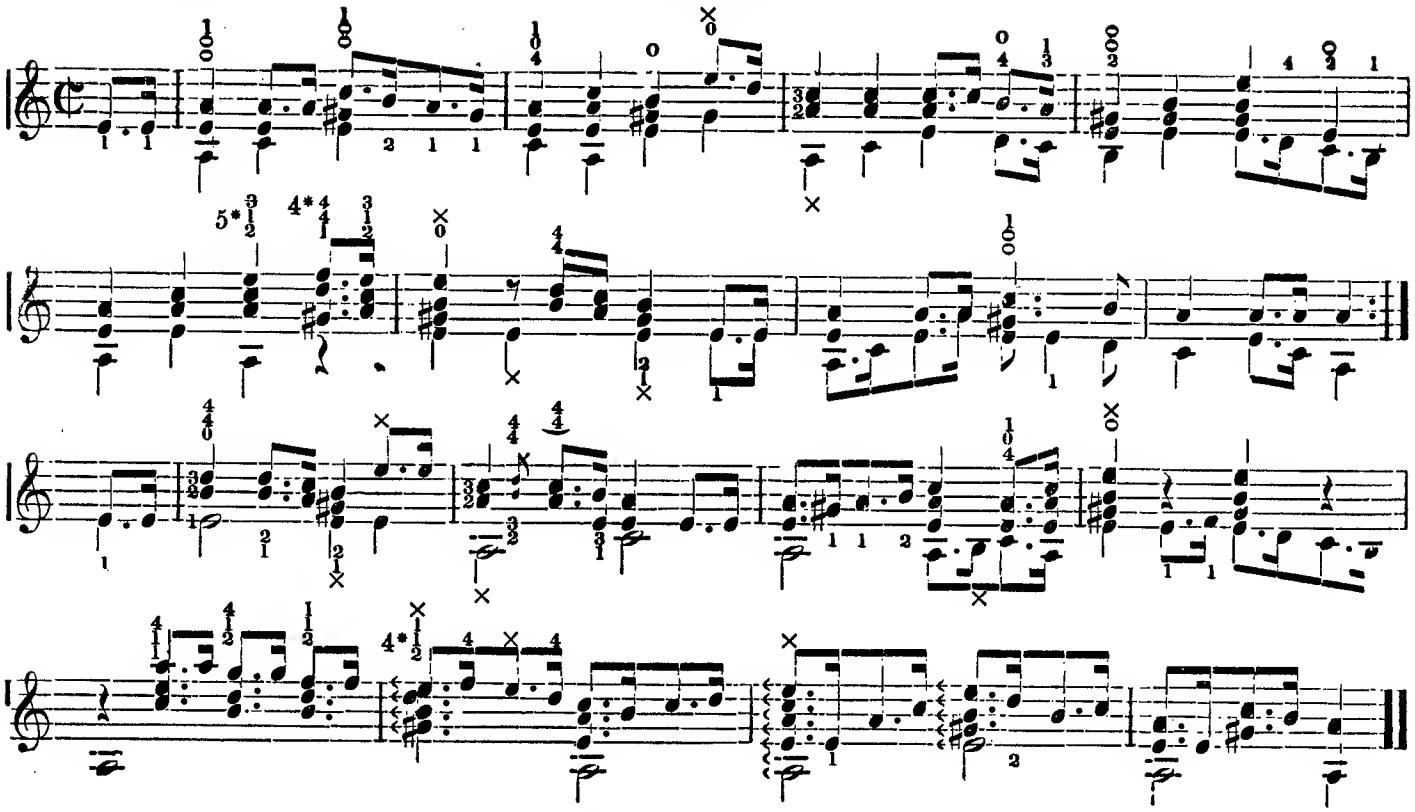
THE LAST ROSE OF SUMMER.

ARRANGED.



FUNERAL MARCH.

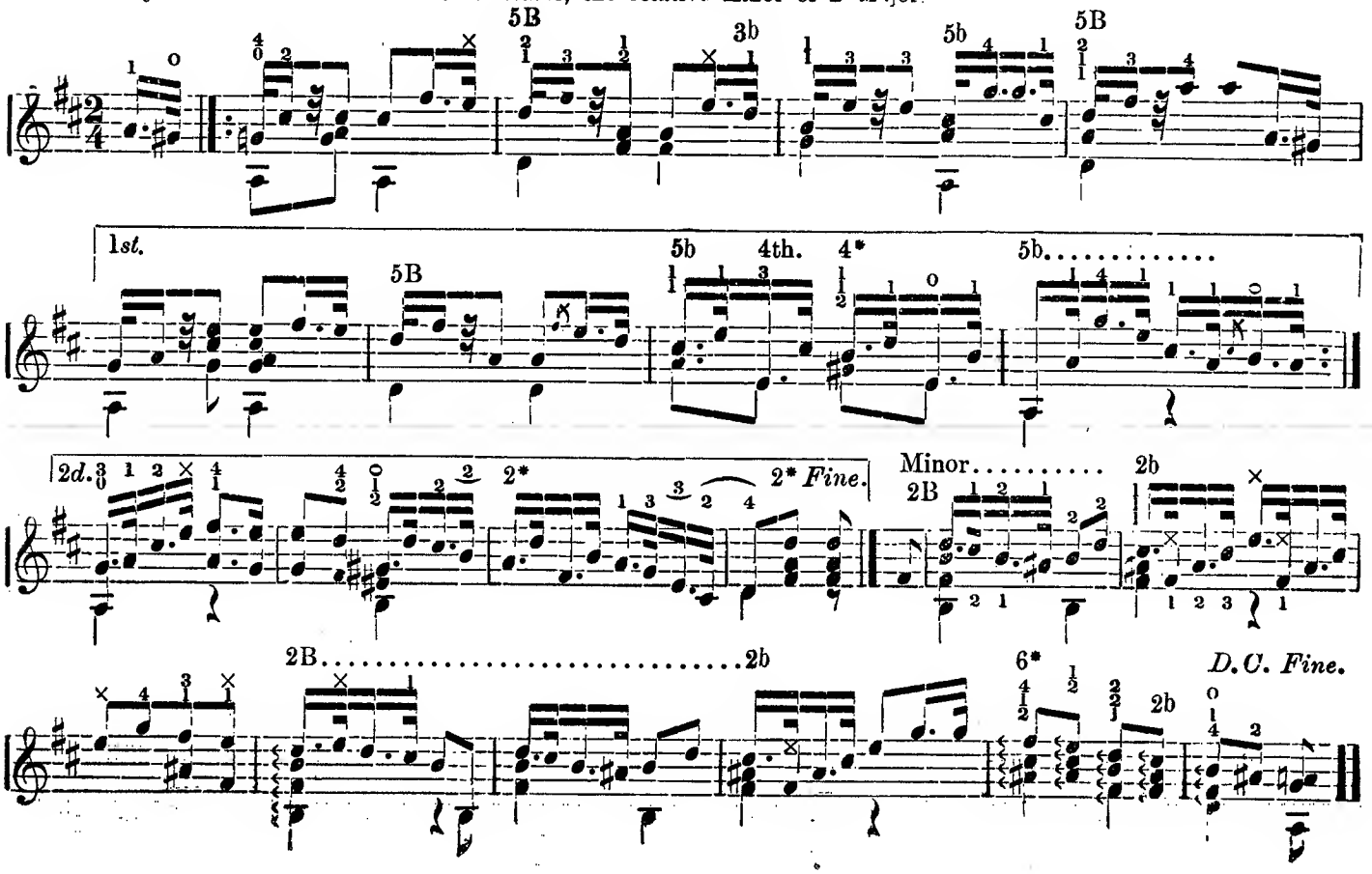
A Minor. ARRANGED.



THE SIREN POLKA.

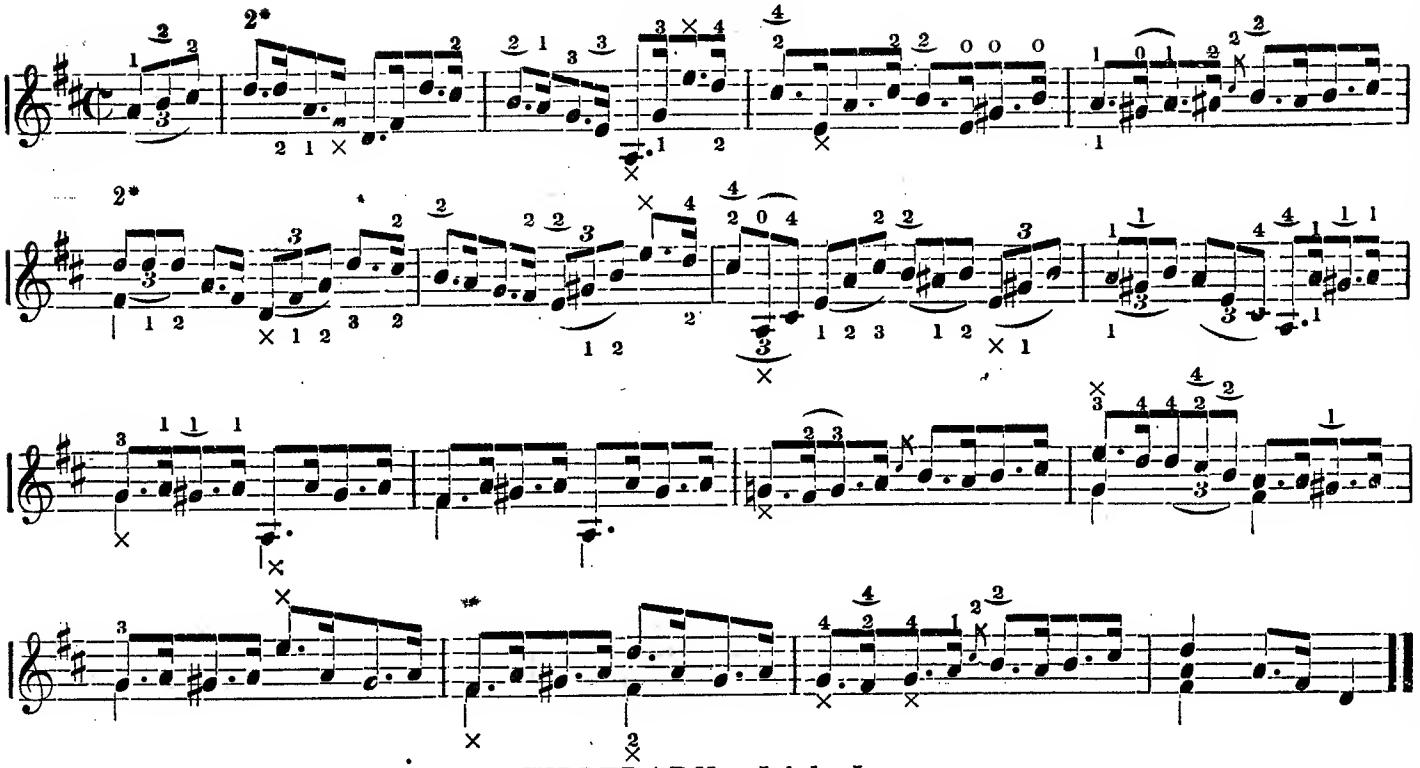
ORIGINAL. FRANK B. CONVERSE.

D Major. The second strain is in B Minor, the relative Minor of D Major.



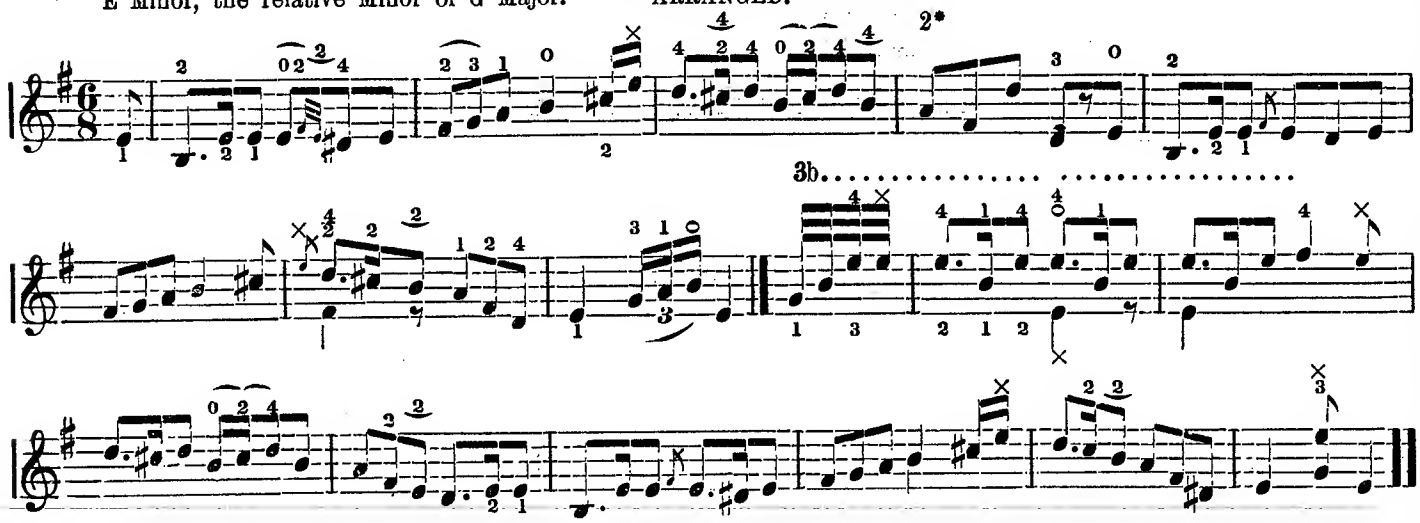
SUNNYSIDE HORNPIPE.

ARRANGED.



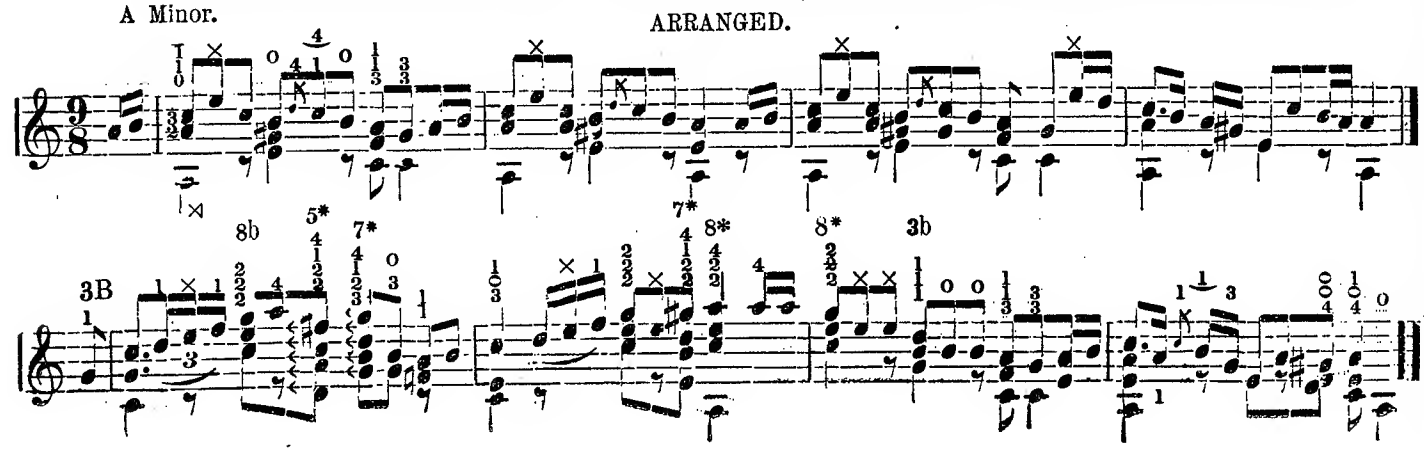
TIPPERARY. Irish Jig.

E Minor, the relative Minor of G Major. ARRANGED.



PRETTY MAID MILKING HER COW.

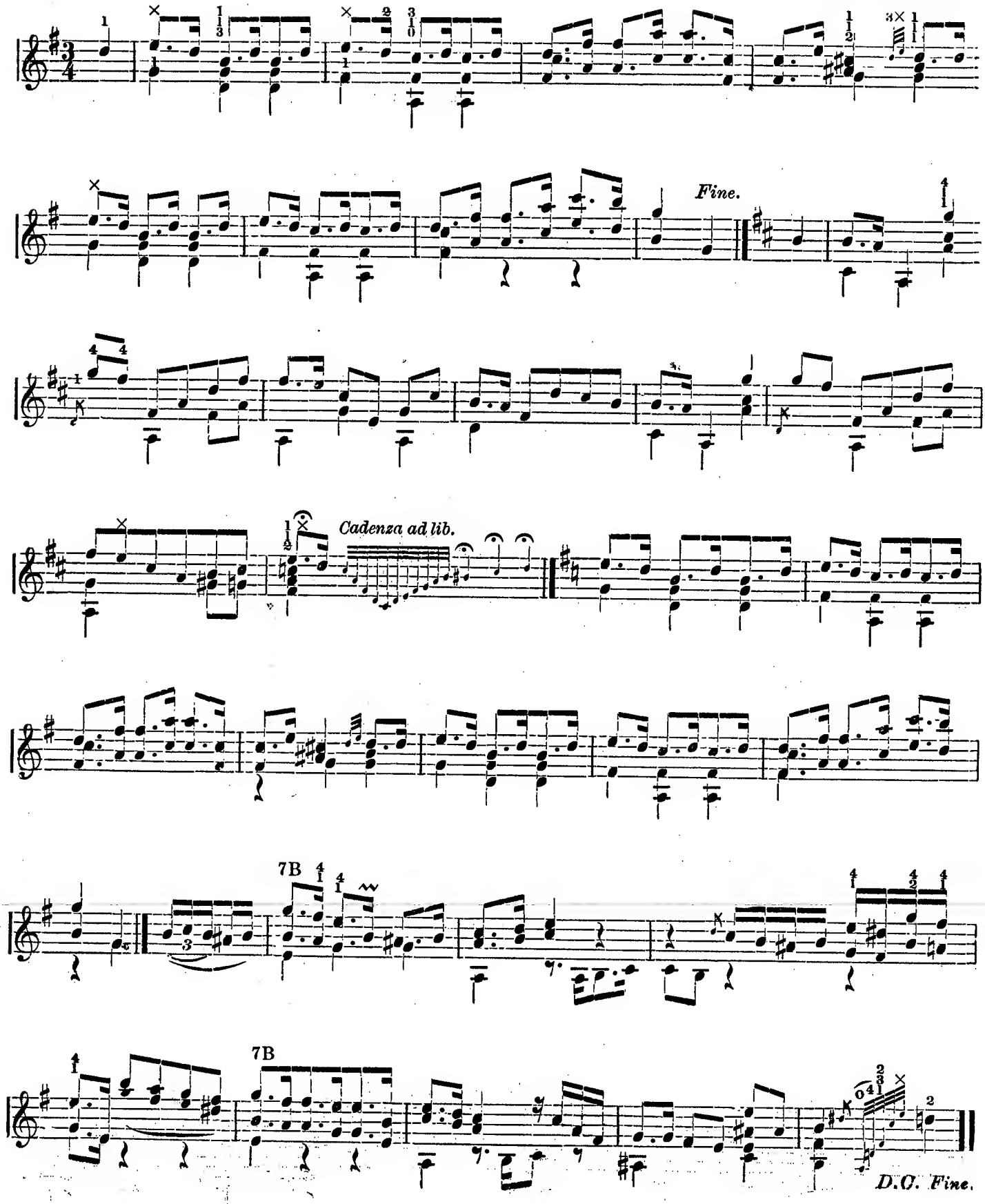
A Minor. ARRANGED.



THE FAWN MAZURKA.

ORIGINAL.

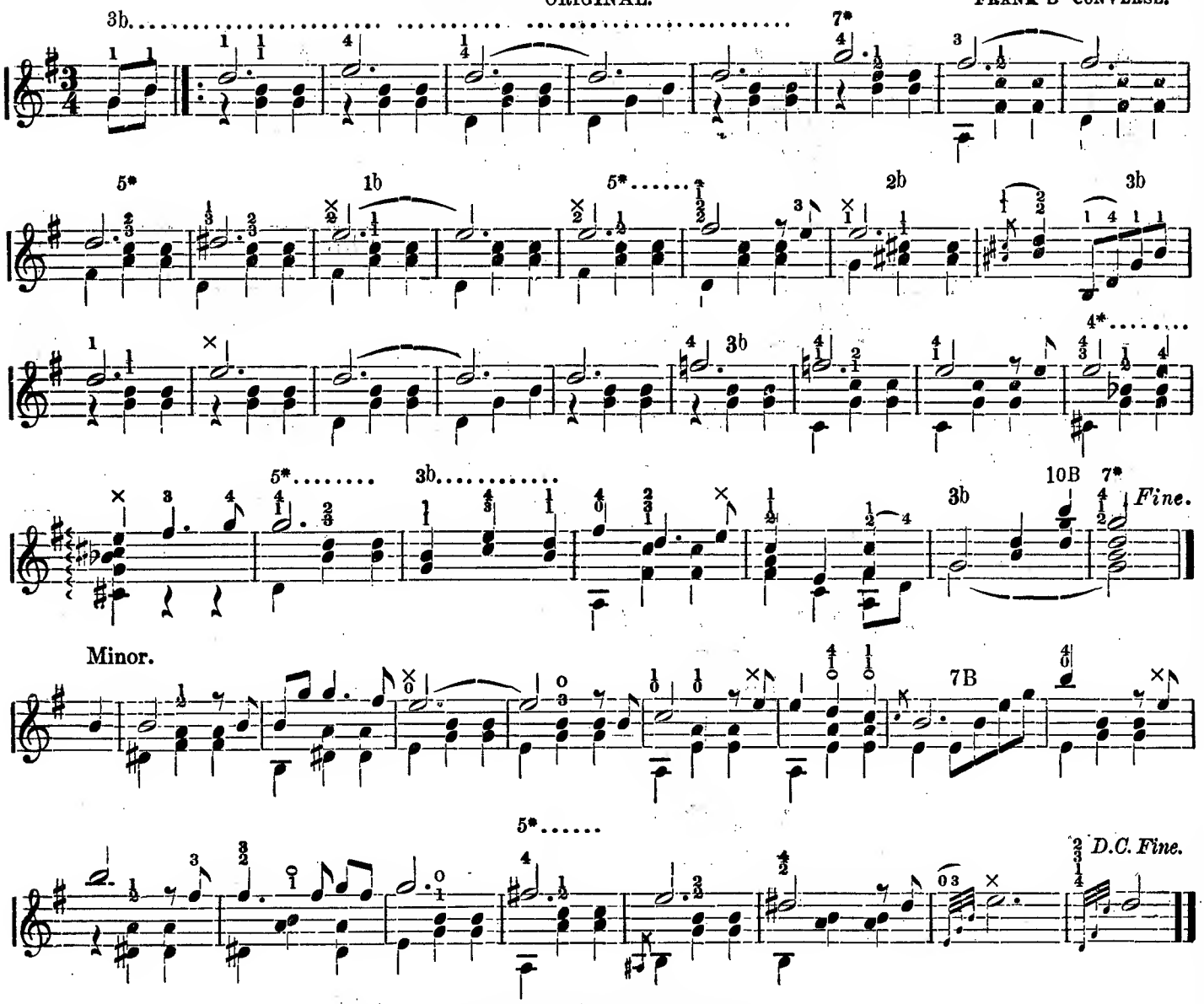
FRANK B. CONVERSE.



MOONLIGHT WALTZ.

ORIGINAL.

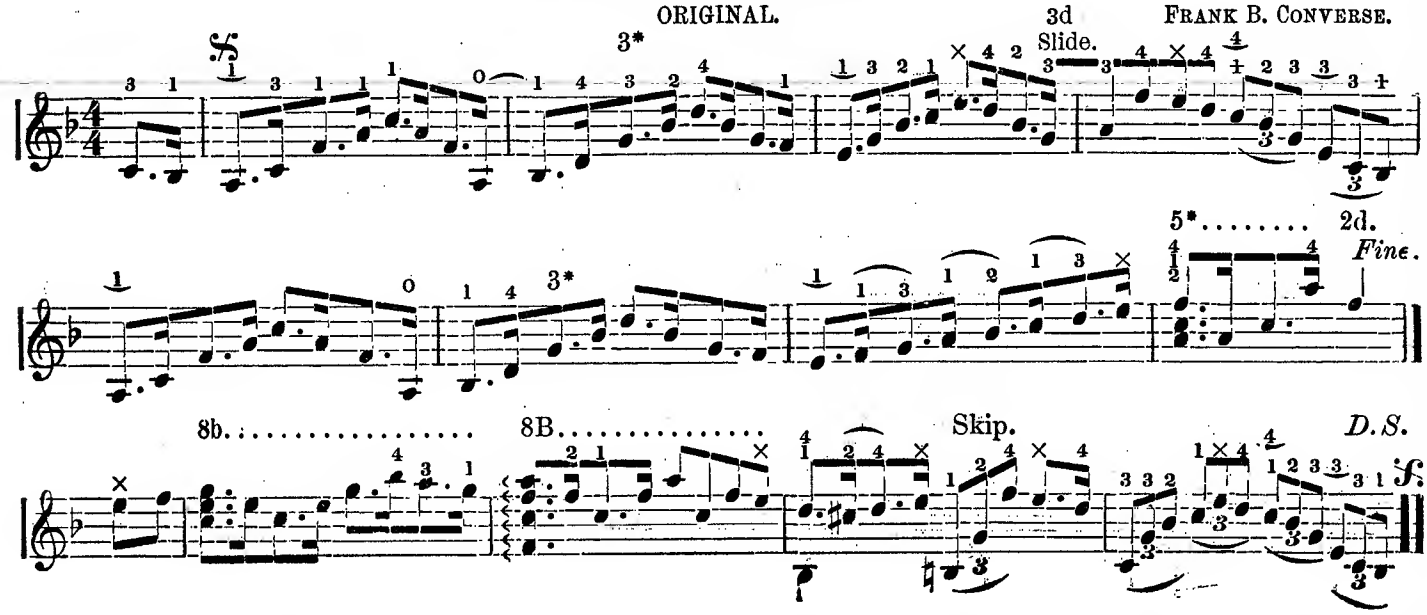
FRANK B CONVERSE.



LIGHTFOOT HORNPIPE.

ORIGINAL.

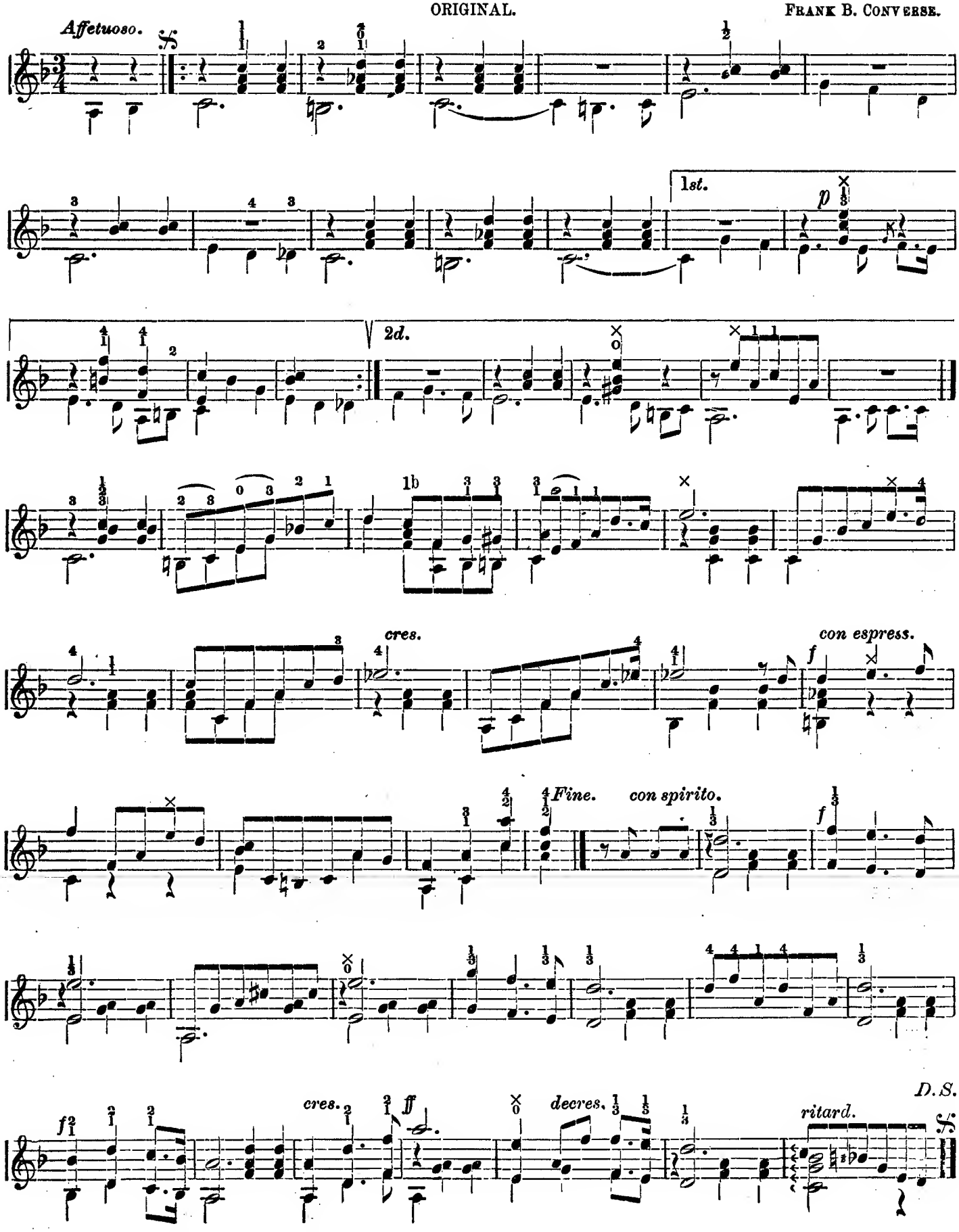
FRANK B. CONVERSE.



SWEET SOUVENIR WALTZ.

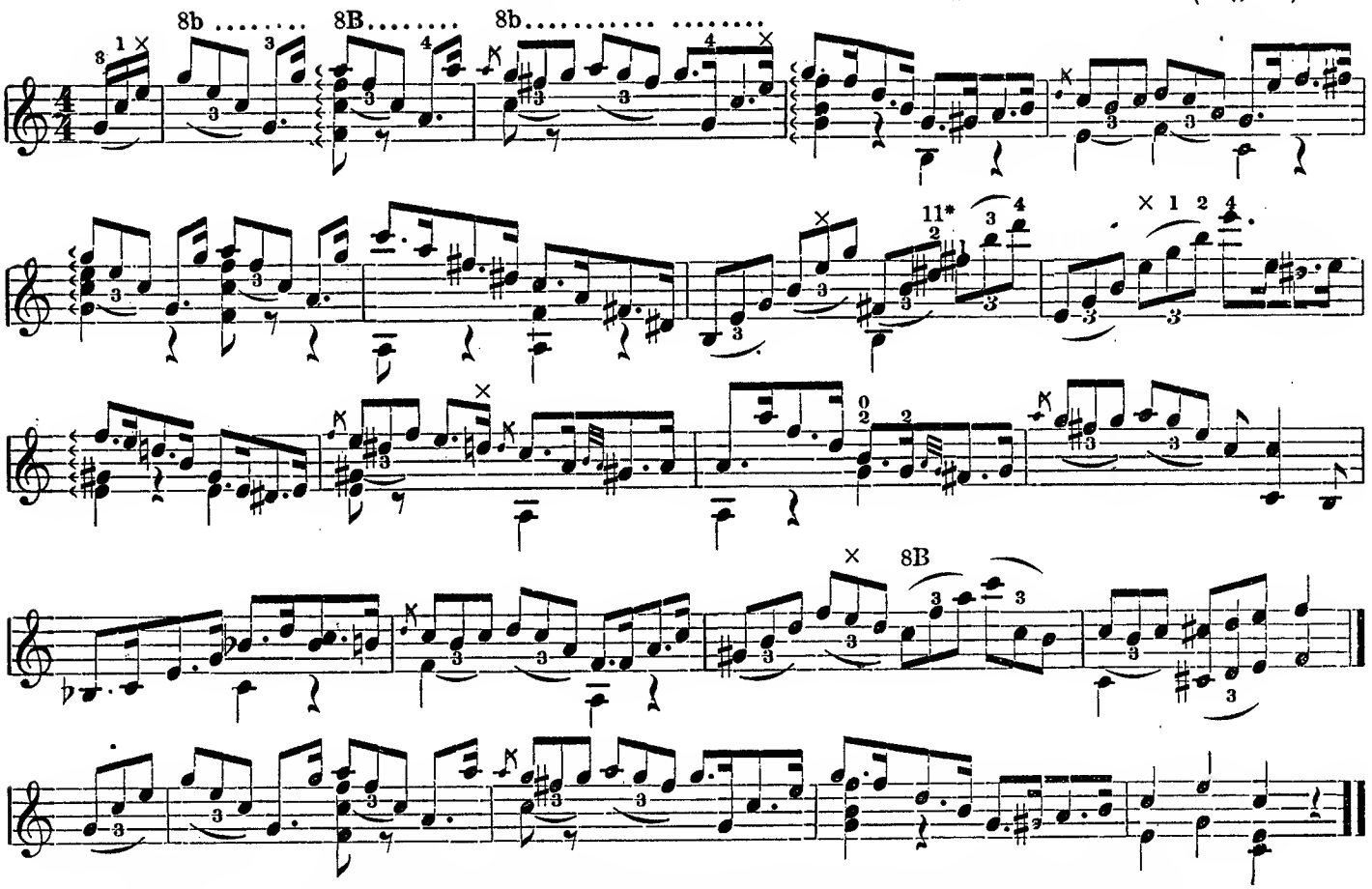
ORIGINAL.

FRANK B. CONVERSE.



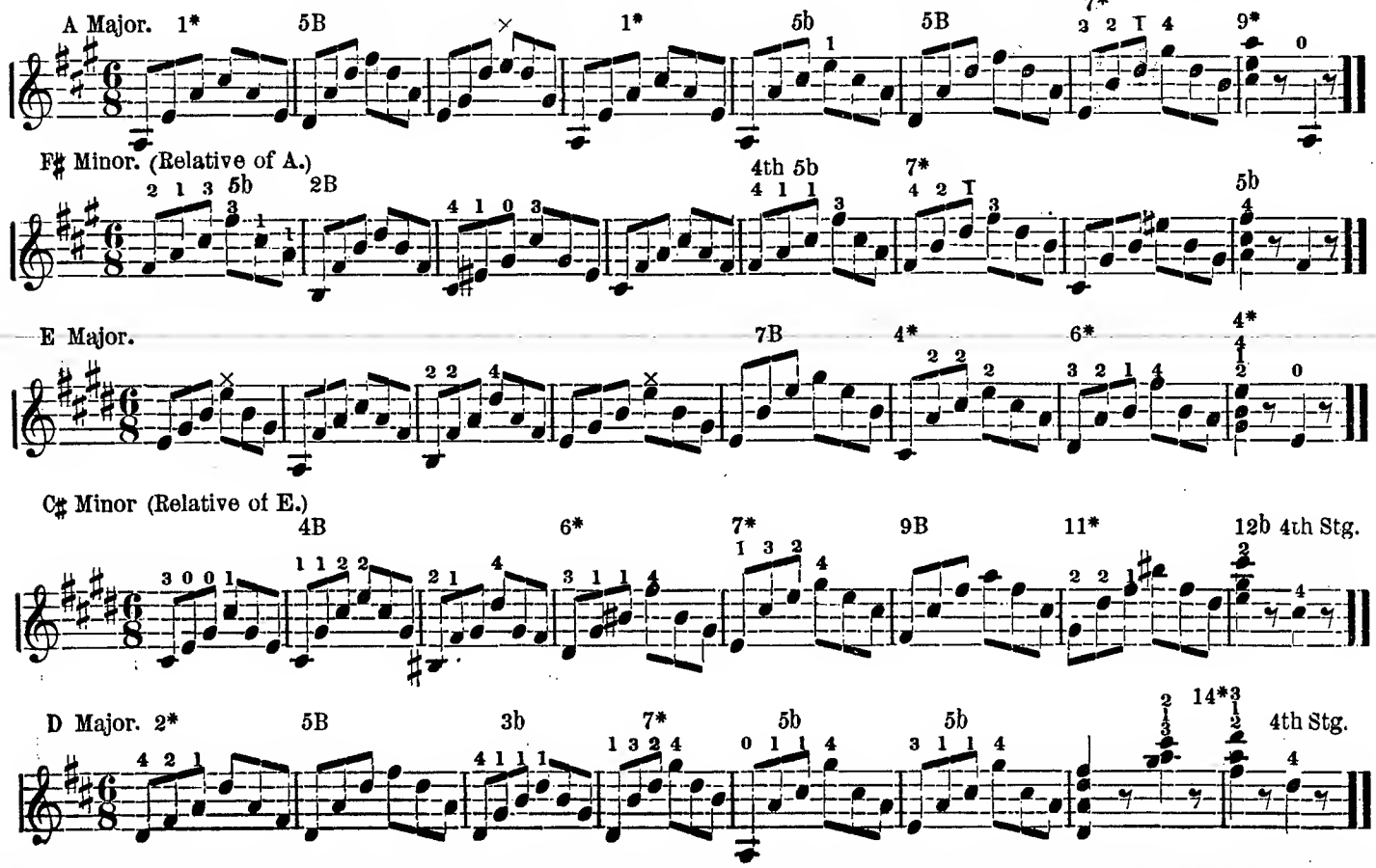
STAR CLOG HORNPIPE.

FRANK B. CONVERSE. (Original.)

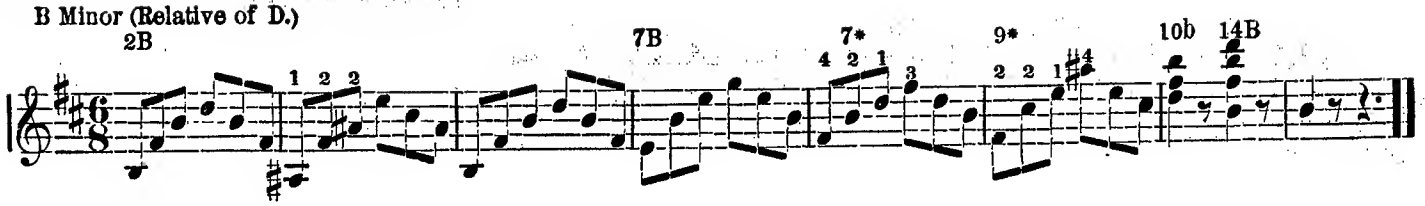


ZITHER CHORDS. The manner of playing these chords is explained and illustrated in Exercises 50 and 51.

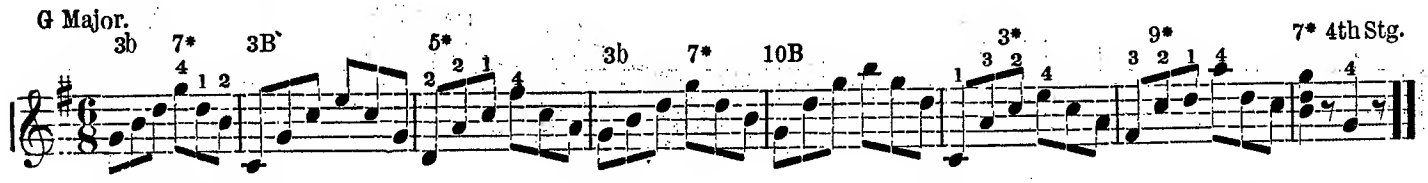
ADVANCED ARPEGGIO PRATICE IN THE VARIOUS KEYS.



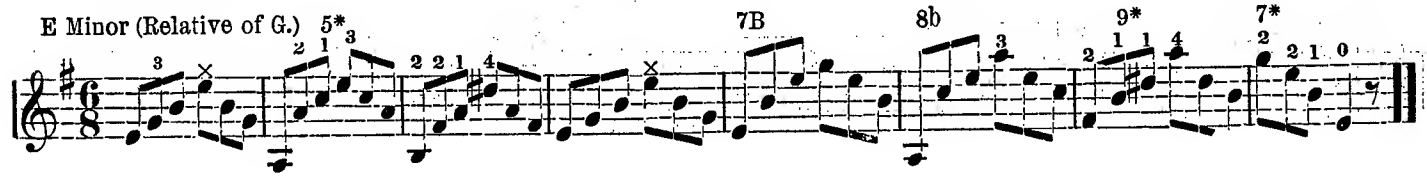
B Minor (Relative of D.)



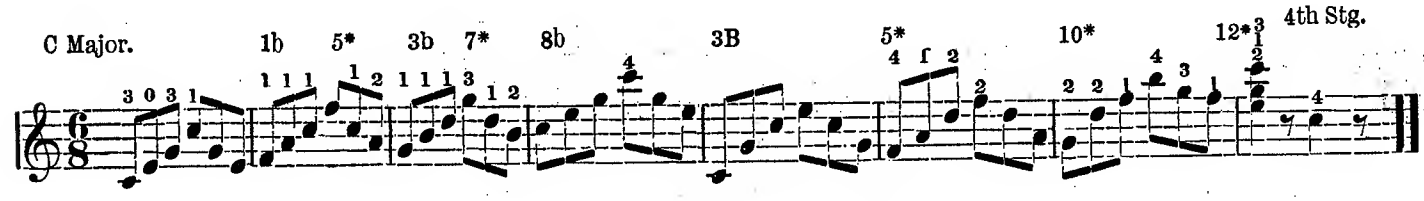
G Major.



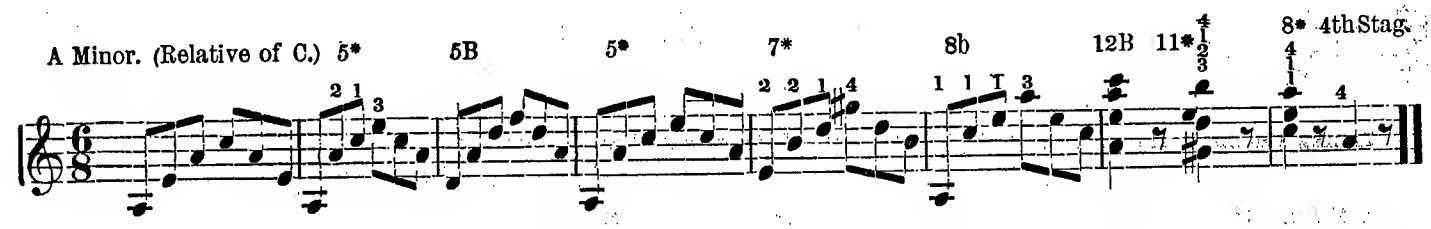
E Minor (Relative of G.)



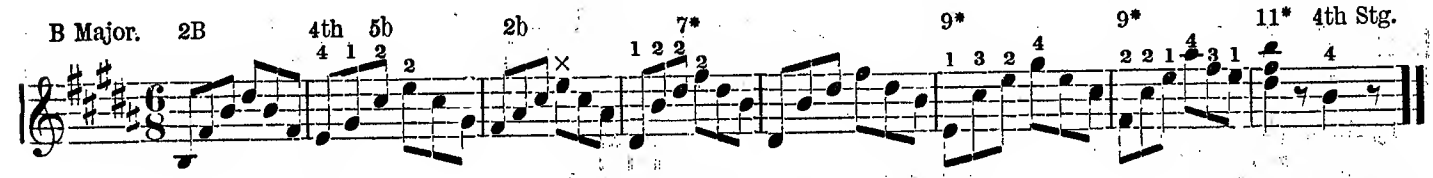
C Major.



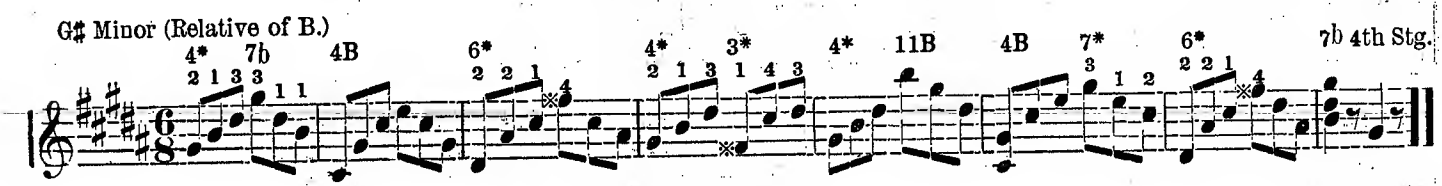
A Minor. (Relative of C.)



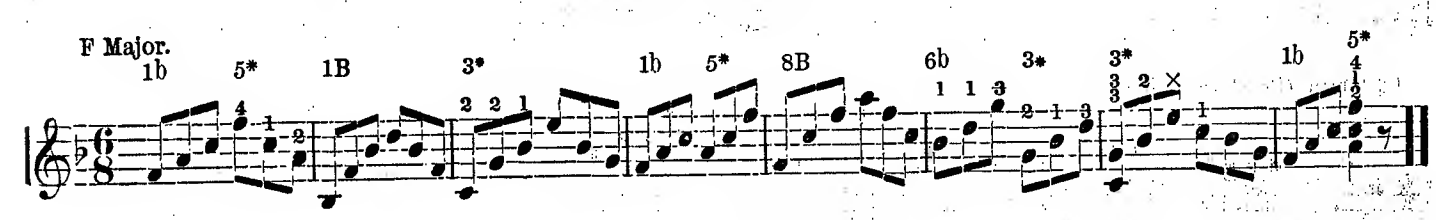
B Major.



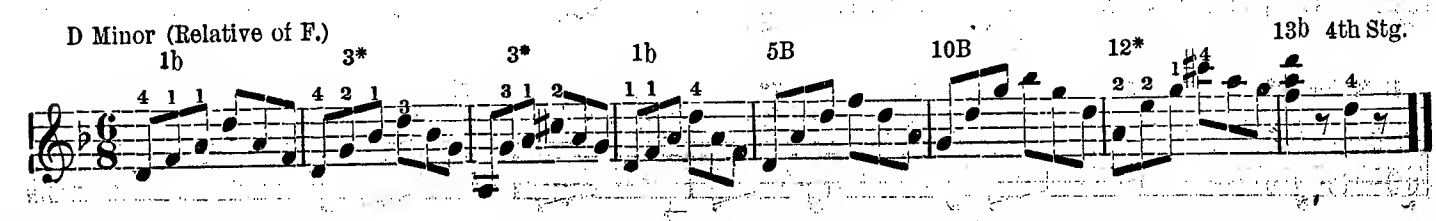
G♯ Minor (Relative of B.)

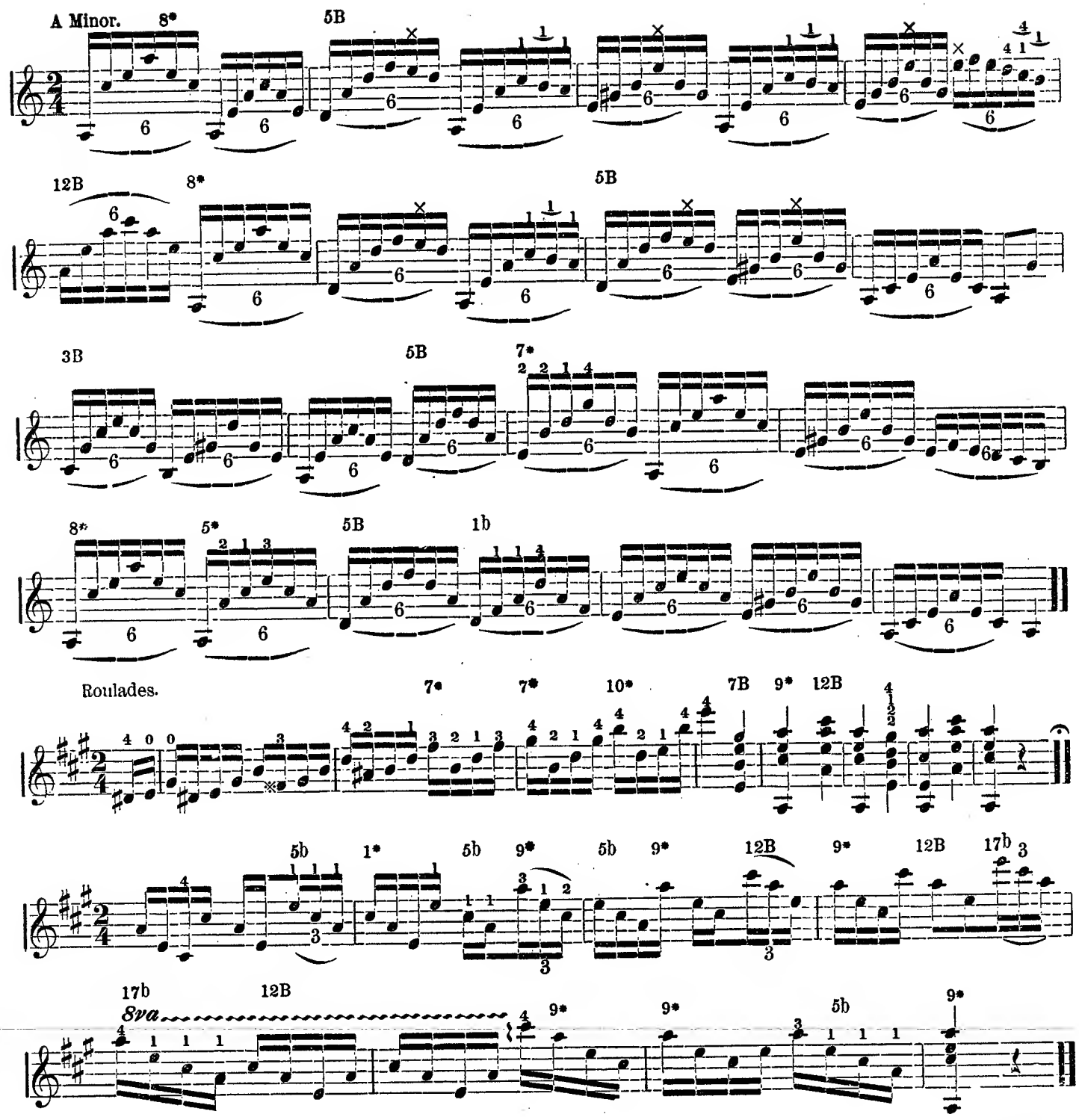


F Major.



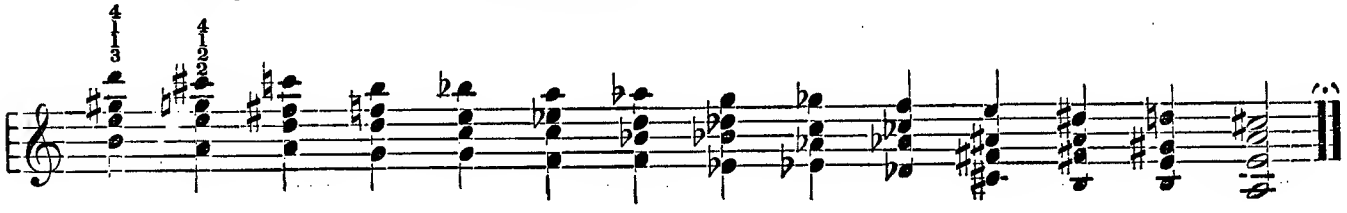
D Minor (Relative of F.)





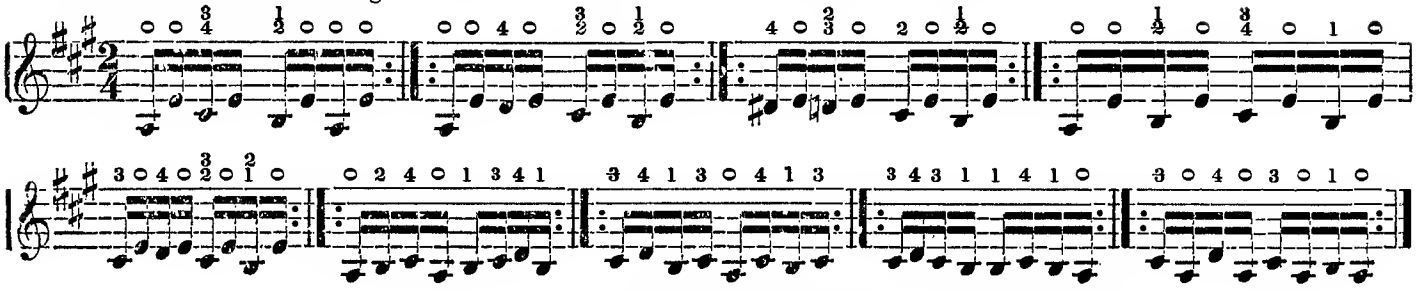
Dominant Sevenths resolved into other Dominant Sevenths, from the 14th fret to the Natural Position. After practicing the chords, they should be played in arpeggio.

Alternating with the same fingering throughout..

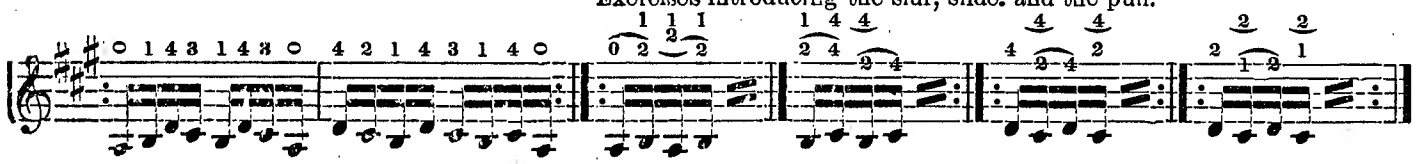


EXERCISES ON EACH STRING.

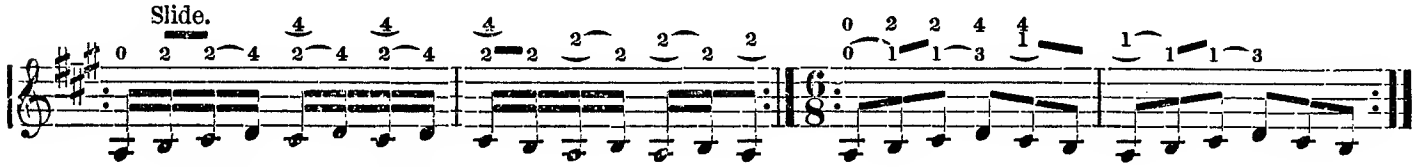
Ordinal numbers found with the fingering, designate the string upon which the note is to be played.
Where double left hand fingering is written, the exercise is to be practiced both ways.
Exercises on the 4th String.



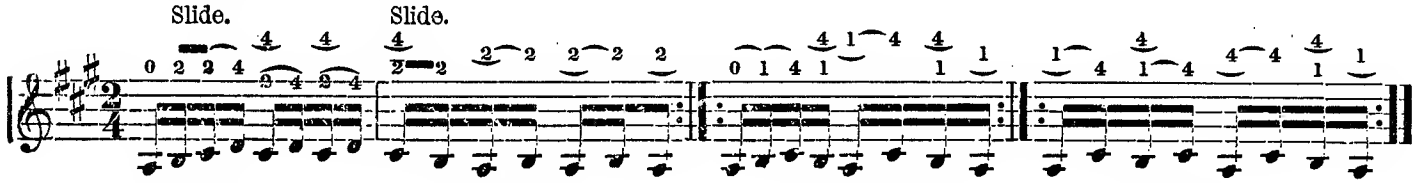
Exercises introducing the slur, slide. and the pull.



Slide.

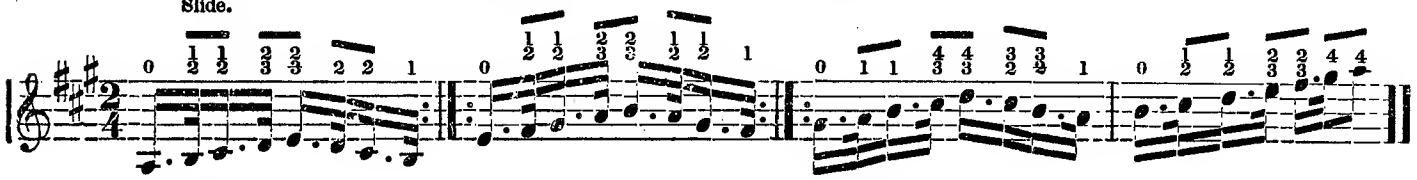


Slide. Slide.

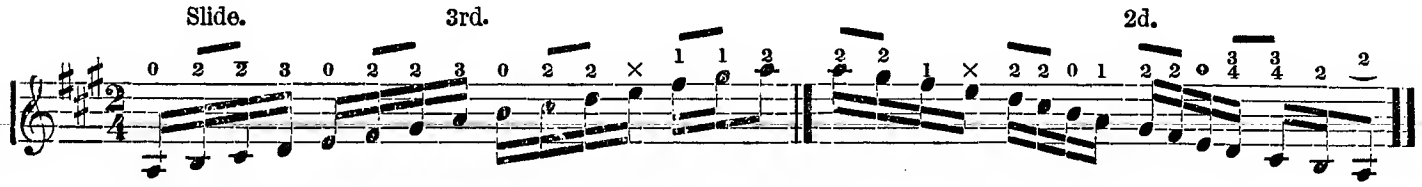


Fourth String. Third String. Second String. First String.

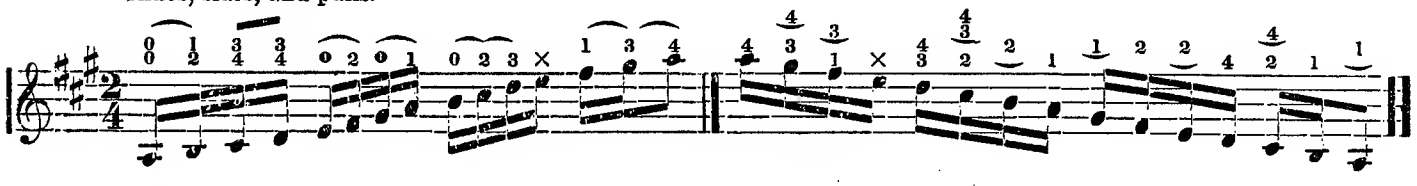
Slide.



Slide. 3rd. 2d.

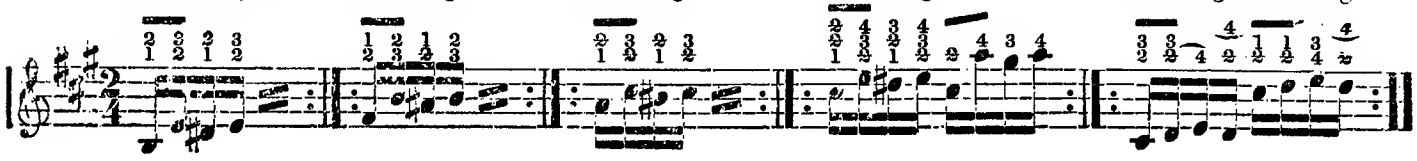


Slides, slurs, and pulls.



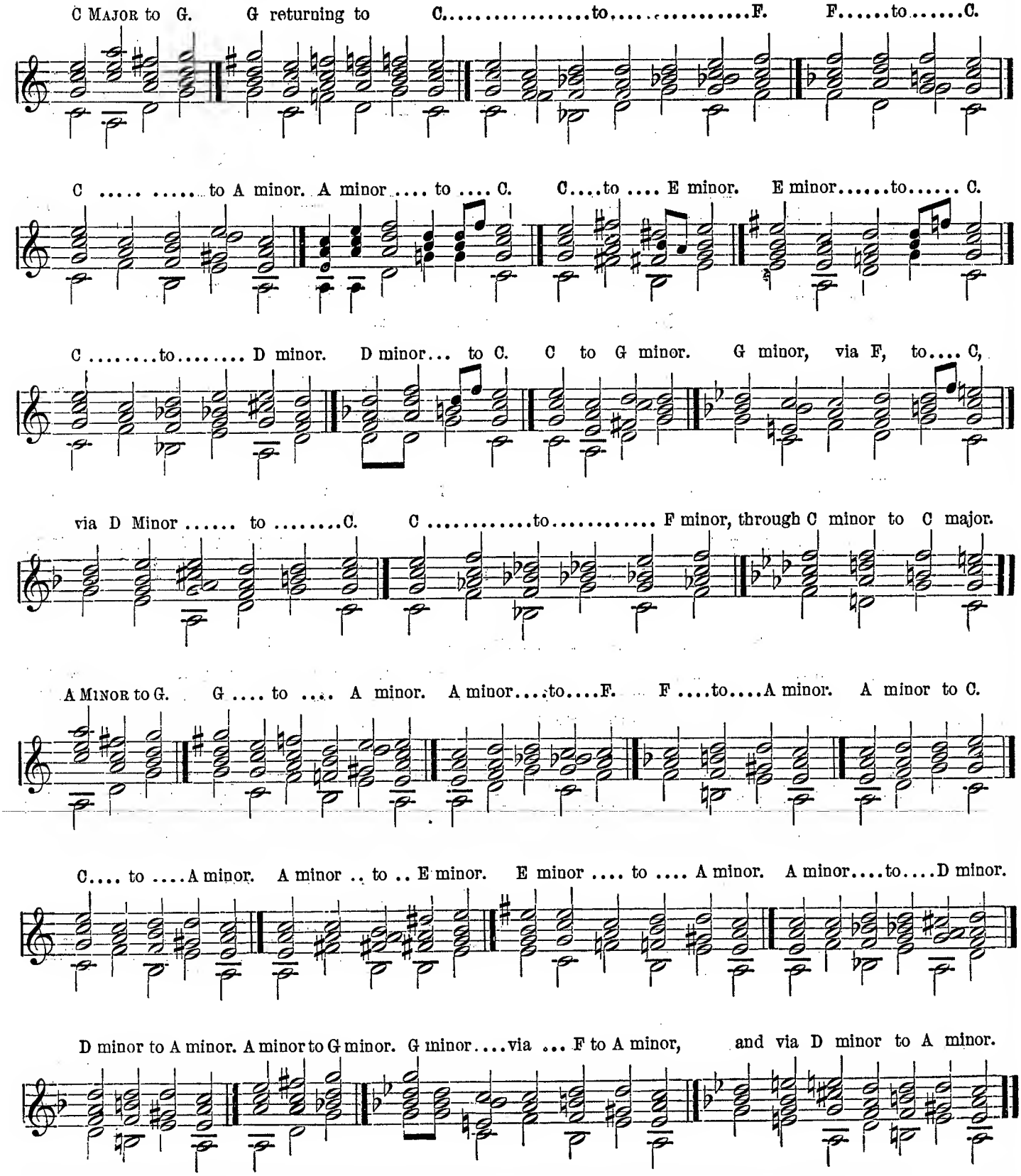
Slides commencing with one finger and terminating with another.

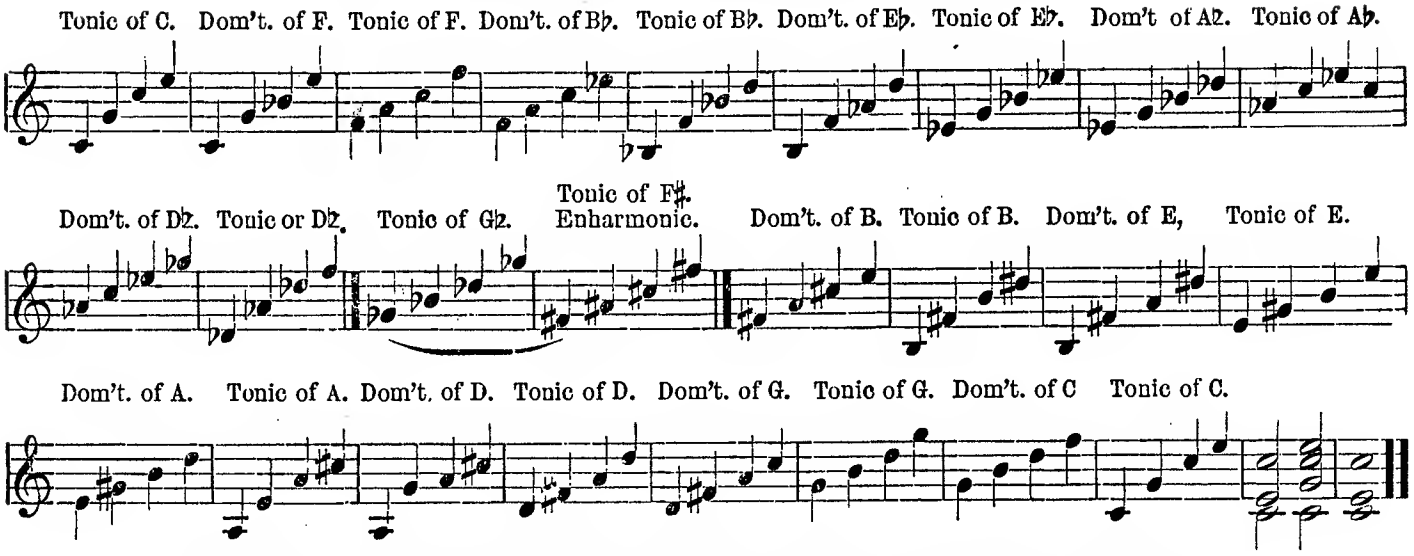
4th String. 3d String. 2d String. 1st String. 4th String. 1st String



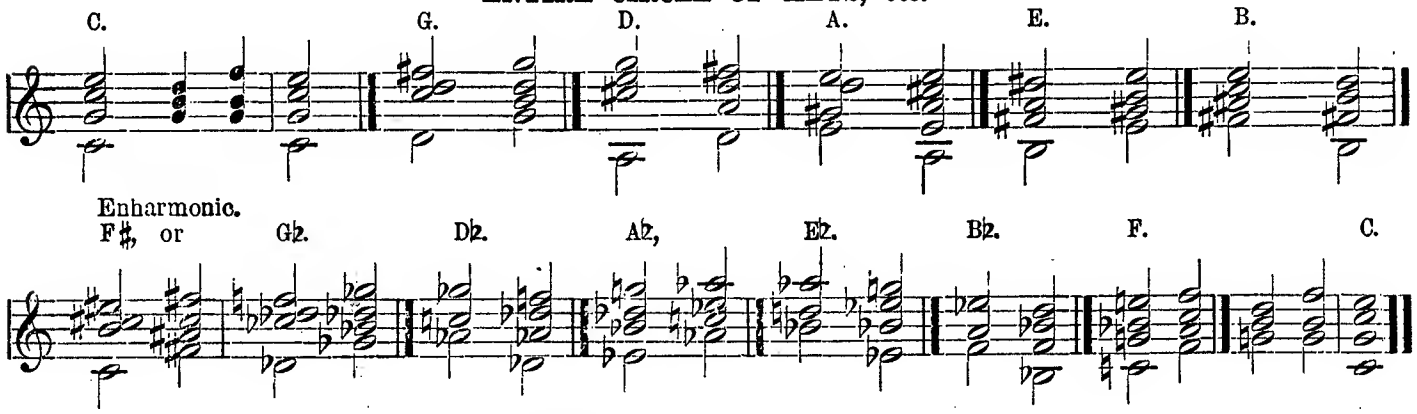
MAJOR AND MINOR.

(1st) From the scale (or key) of C major, and (2d) from the scale of A minor, to all their relative scales, or keys, and returning by direct fundamental progression. These modulations will be found useful as formulas for modulations from other starting points.



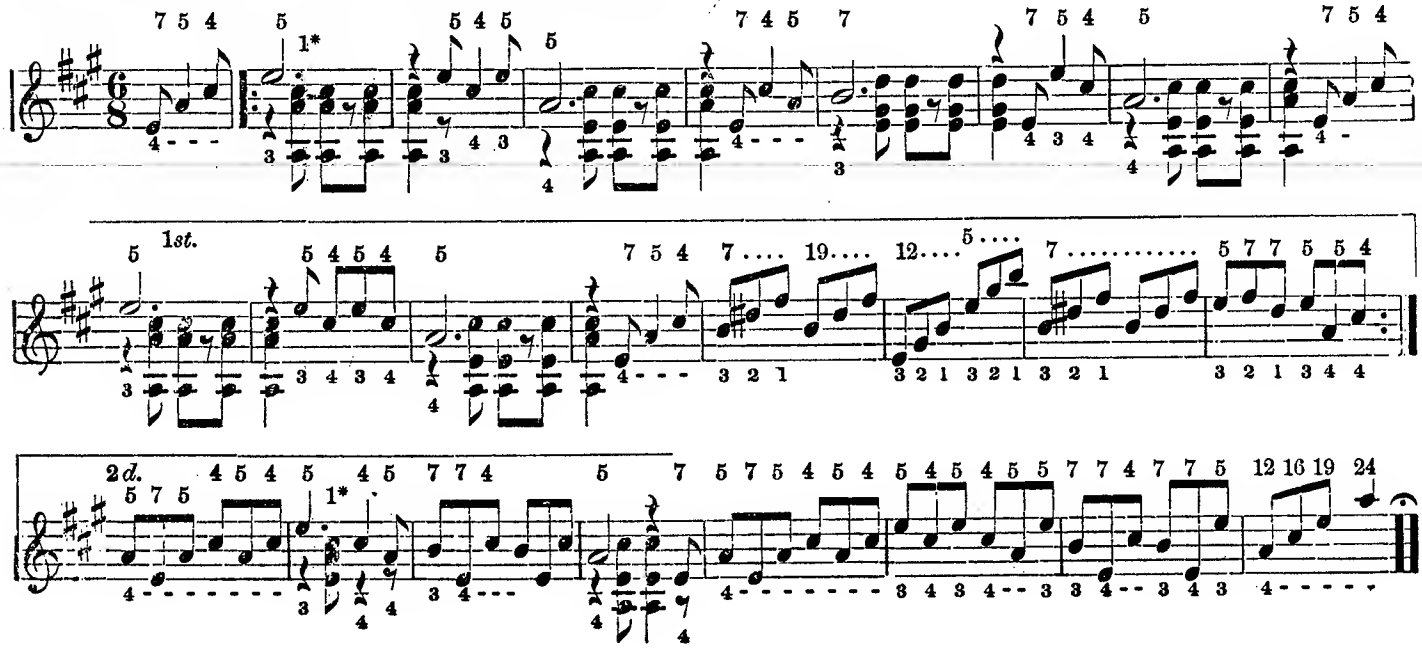


PRACTICAL ILLUSTRATION OF THE DOMINANT SEVENTH THROUGH THE ENTIRE CIRCLE OF KEYS, etc.



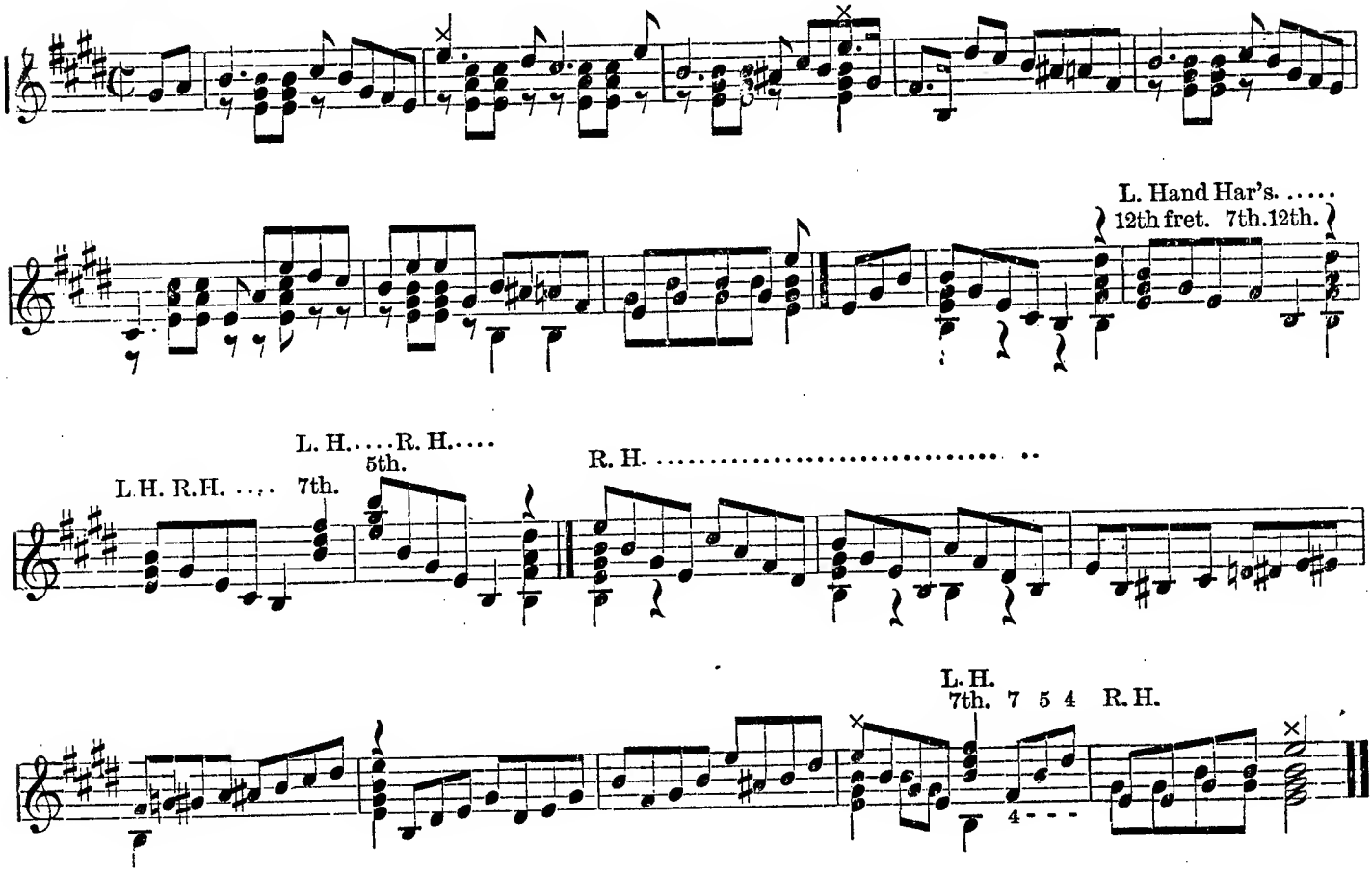
FIRST EXERCISE IN HARMONICS. (Left Hand.) § 73.

In these exercises notes representing Harmonics have their stems turned up. The upper figures point out the frets, and the lower figures the strings. The accompaniment chords are played in the regular manner. From and above the 12th fret unisons of left hand harmonics are formed in reverse order.



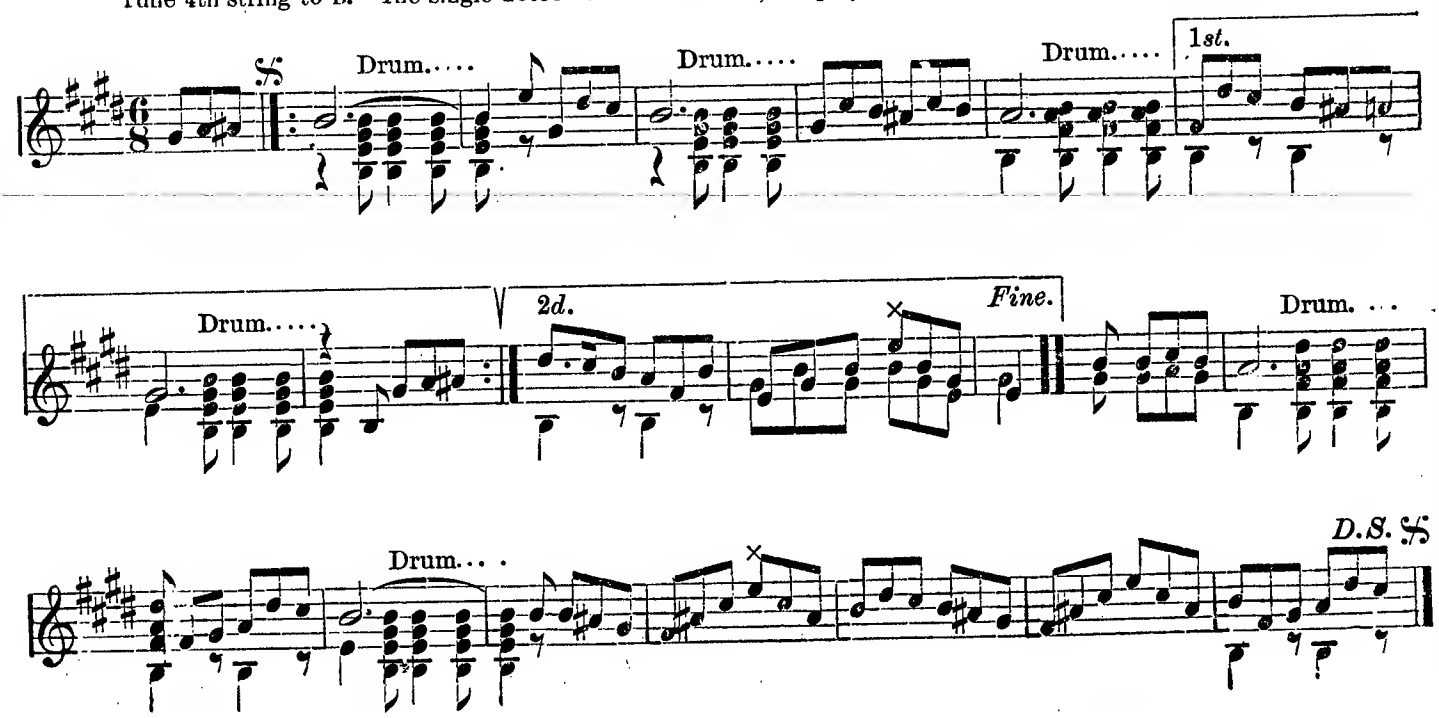
SECOND EXERCISE IN HARMONICS. (Right and Left Hand.) § 51 and 73.

Tune 4th string to B. Play accompaniment chords with the left hand.



THIRD EXERCISE IN HARMONICS. (Right Hand.) WITH DRUM CHORDS. § 56.

Tune 4th string to B. The single notes with stems down, are played by pulling with a finger of the left hand.



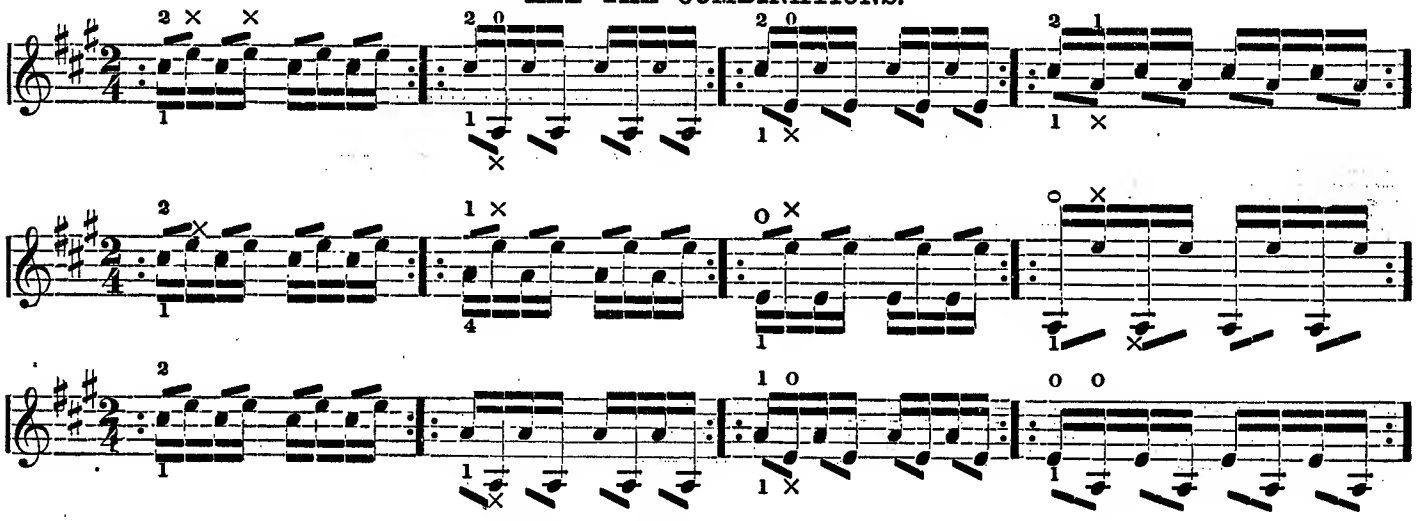
THE BANJO STYLE. (Read § 37, 38, and 39.)

FIRST EXERCISES. THE "COMBINATION" MOVEMENT.

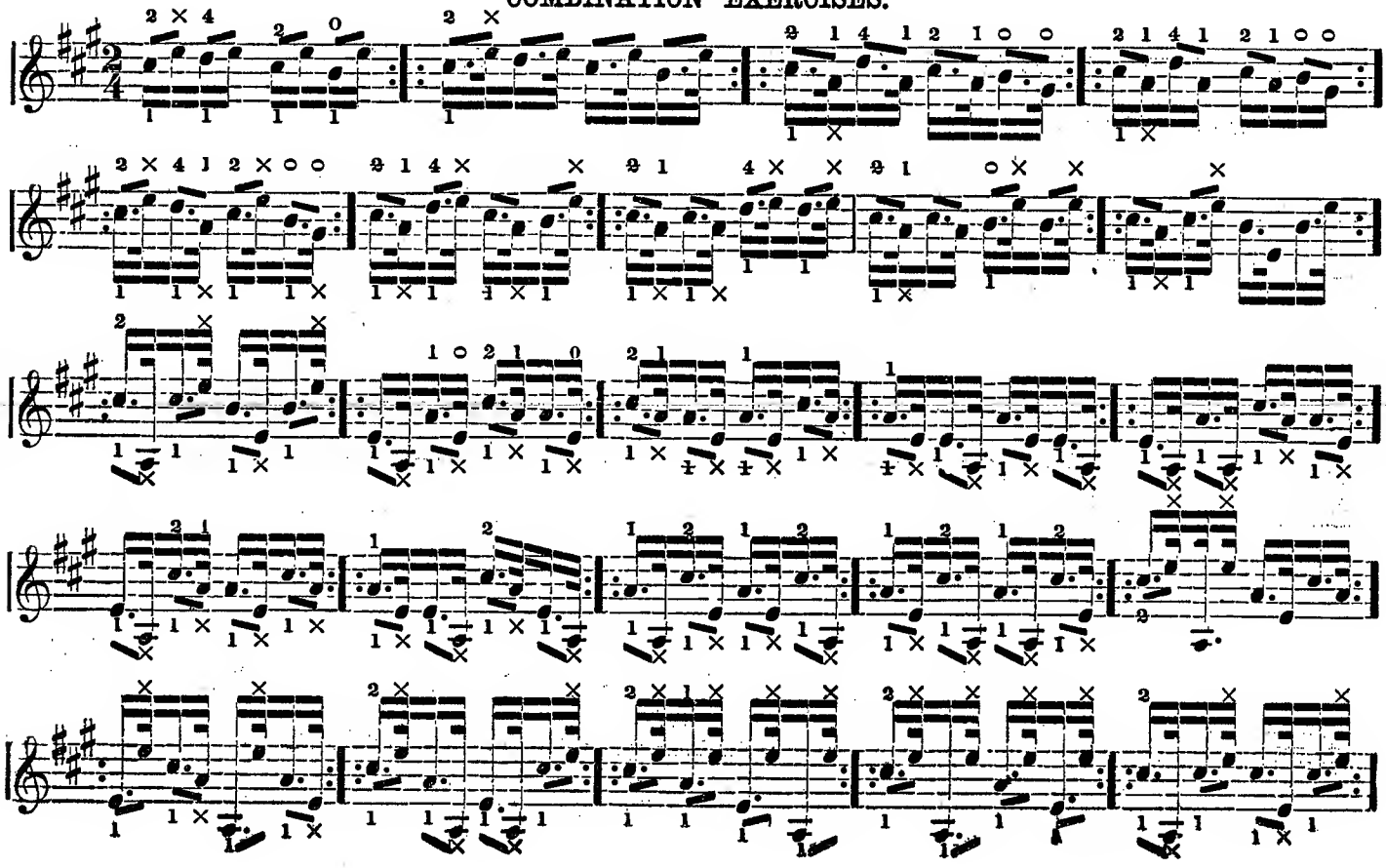
The "Combination" is indicated by a heavy line drawn over or under the notes, which signifies that, with the movement in striking the note at the beginning of the line, the thumb is to be placed upon the string represented by the note at the end of the line, where, as a rule (exceptions will be noted) it remains until required to pull its string.

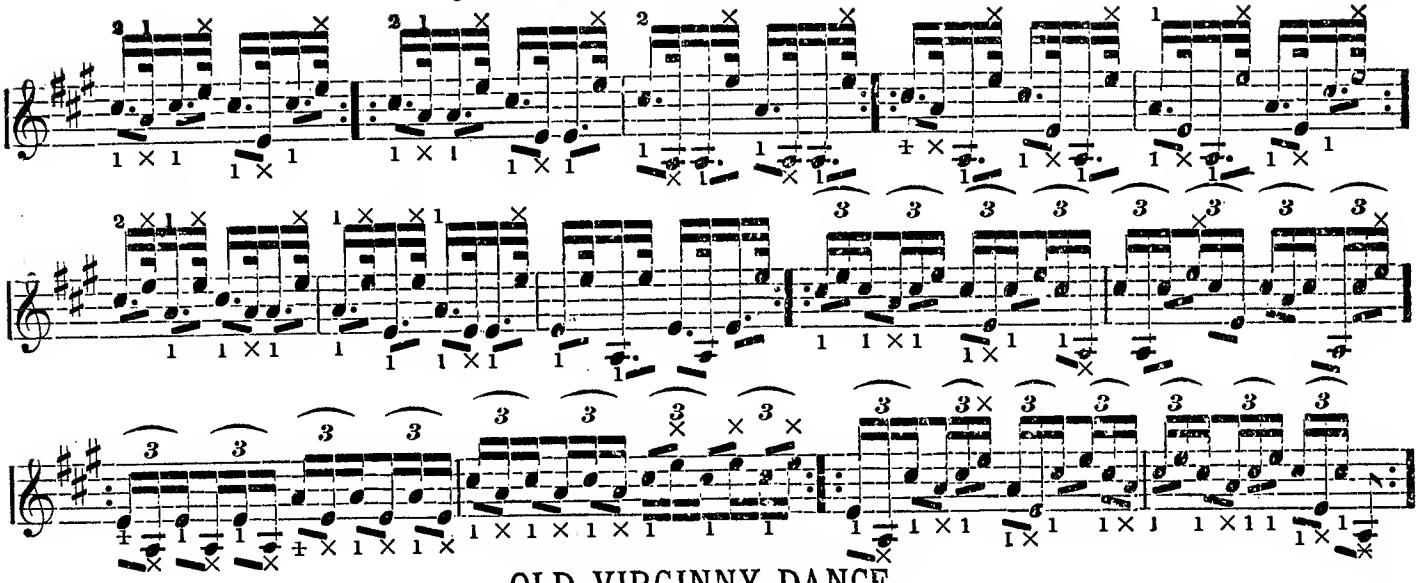
THE FOLLOWING 12 EXERCISES COMPRISE ALL THE COMBINATIONS THAT CAN BE MADE, and—as regards the right hand—banjo execution consists greatly in the multiplying of these combinations, the importance of a careful and thorough practice of each one will be apparent. The attack should be positive and vigorous; thereby strengthening the fingers, and acquiring accuracy. The fore-arm crosses just above the tail-piece. Before commencing, attach the thumb to the fifth string, and allow the hand to hang down loosely, which will cause the proper bend to the wrist that should generally be maintained, then, closing the fingers and holding the thumb as before directed, the hand will be in proper position. Practice slowly at first — both with the fore-arm resting, and removed — and by degrees, increase the rapidity until the movement becomes a tremolo.

ALL THE COMBINATIONS.



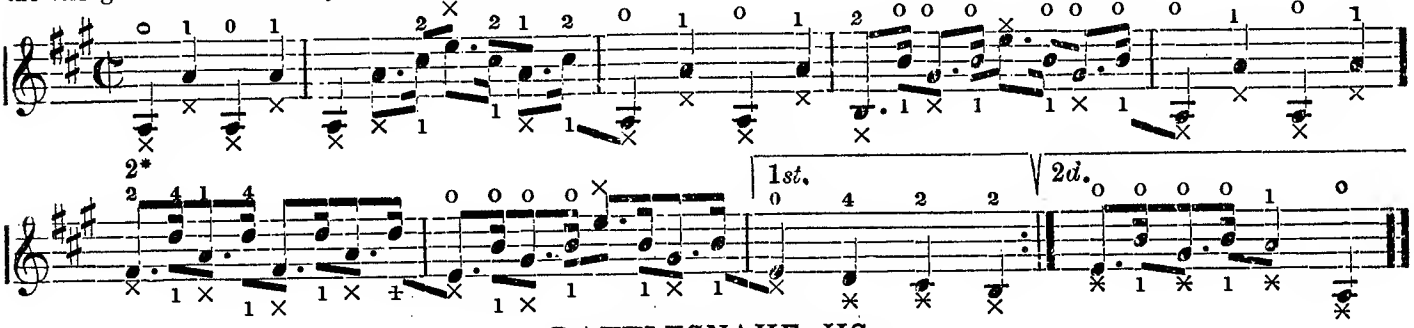
COMBINATION EXERCISES.





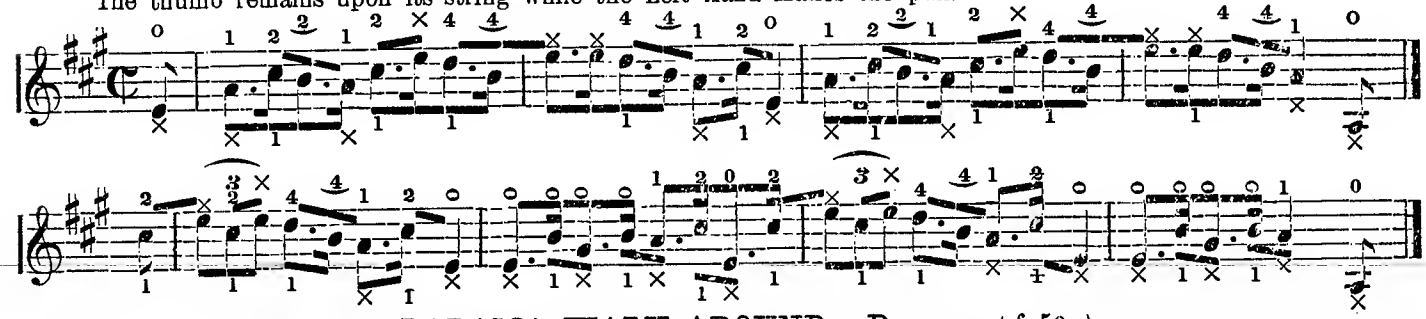
OLD VIRGINNY DANCE.

When playing the 1st, 3d, 5th and 8th measures, hold the Right Hand in the regular manner, and quite rigid, and draw the strings with the thumb by turning the entire hand.



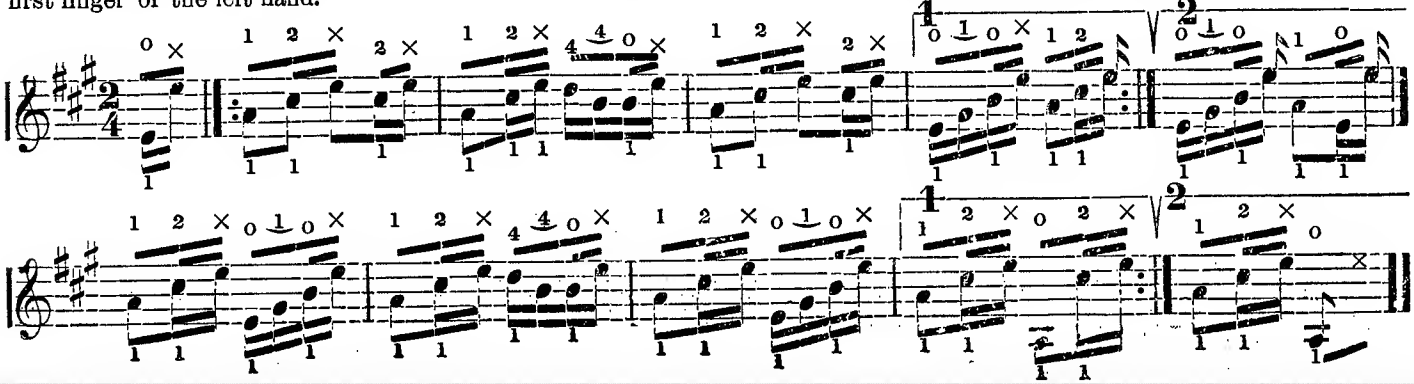
RATTLESNAKE JIG.

The thumb remains upon its string while the Left Hand makes the pull.



ALABAMA WALK-AROUND. Dance. (§ 50.)

A half, or incompleted combination occurs on A,—in the first measure, and elsewhere. Strike A, at the time forming the combination with E, then withdraw the hand,—removing the thumb from E, without, however, sounding it. The next movement forms the regular combination of C♯ with E, which play. In this piece, G♯ is sounded by pulling the string with the first finger of the left hand.

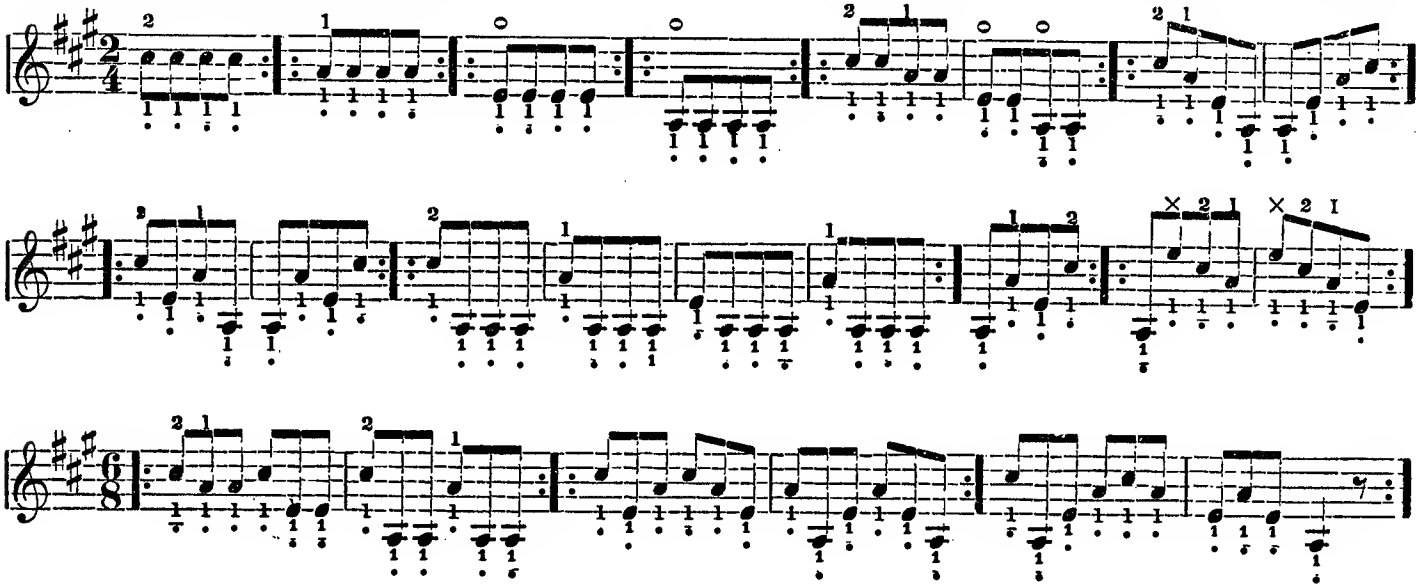


THE HAMMER MOVEMENT.

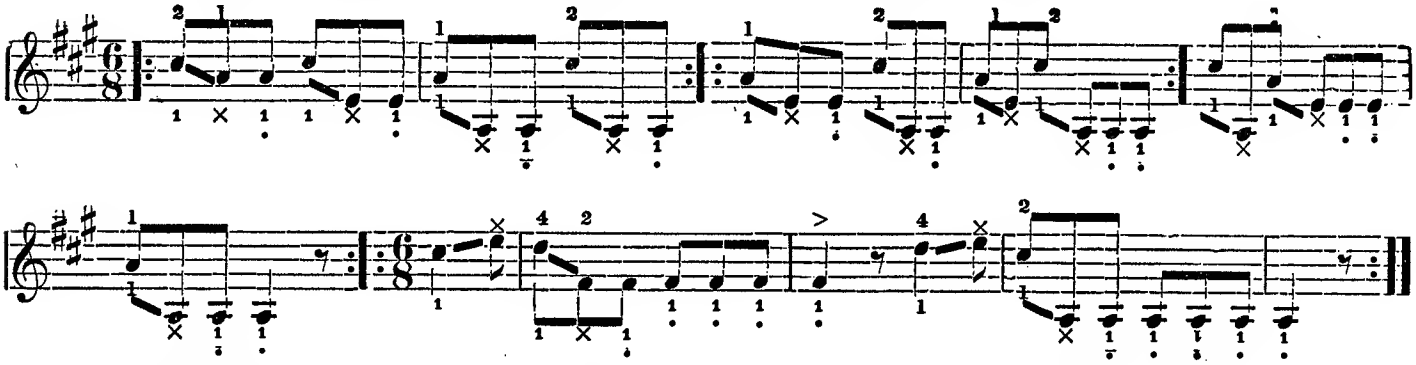
EXERCISES. Read § 39.

The "Hammer" Movement, is indicated by a dot placed below the right hand finger mark. Practice in the manner suggested for the Combination movement.

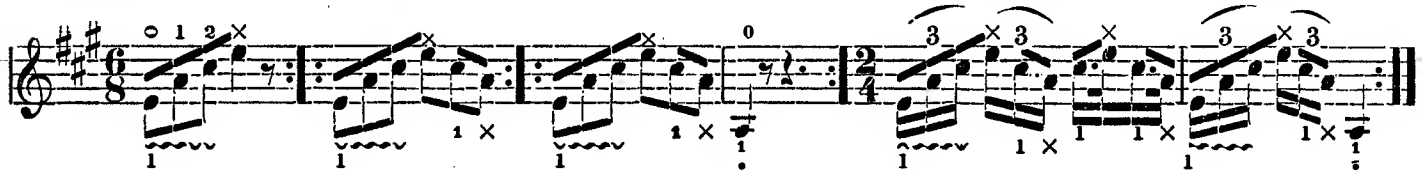
When the finger sign is unaccompanied by the dot, the string is still to be struck with the finger,—held rigidly and *without the support of the thumb.*



THE "COMBINATION," AND "HAMMER" MOVEMENTS COMBINED.

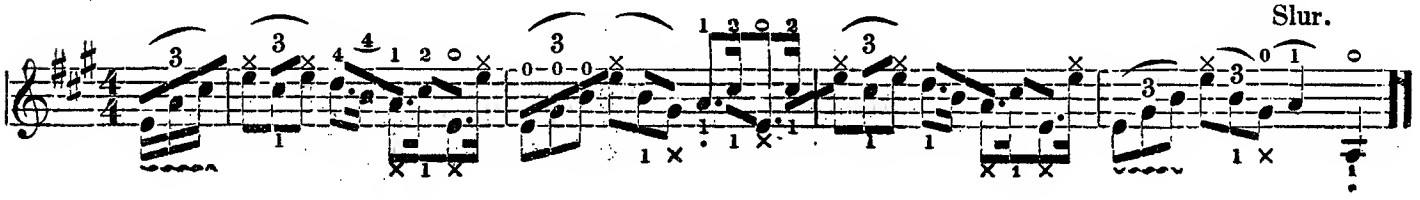


THE "LONG COMBINATION" indicated by a waved line below the notes (See § 55) is executed as follows:—Strike the Combination of the 3d and 5th strings, sounding the third string only (half combination,) then, without raising the hand, push the finger across the remaining strings, and complete the combination by sounding the fifth string when recovering position.



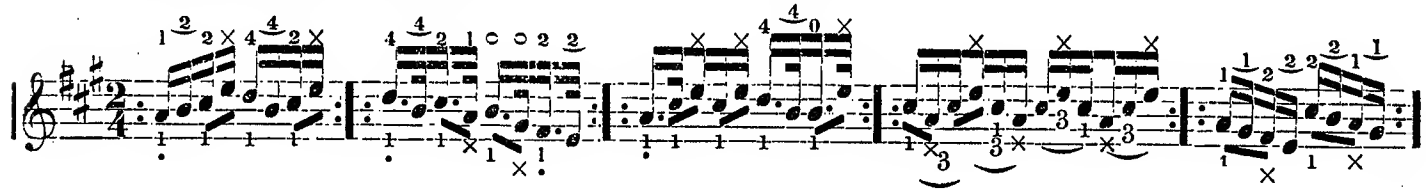
THE SECOND STRAIN OF RATTLE-SNAKE JIG. VARIED.

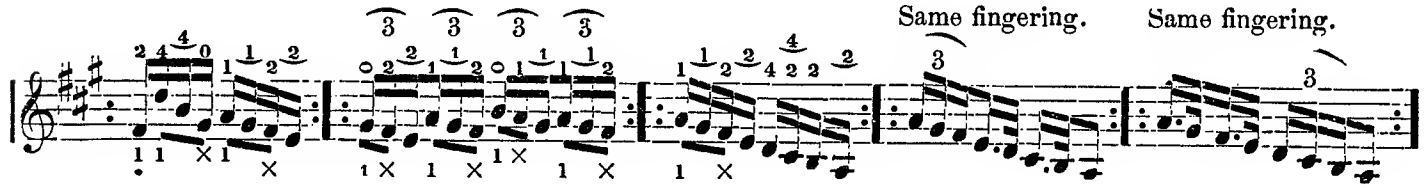
Introducing the "Combination;" "Long Combination;" "Hammer" Movement, and the slur. (See § 52.)

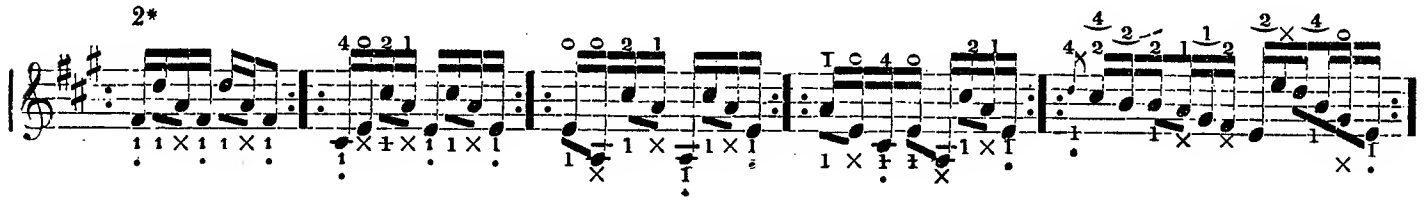


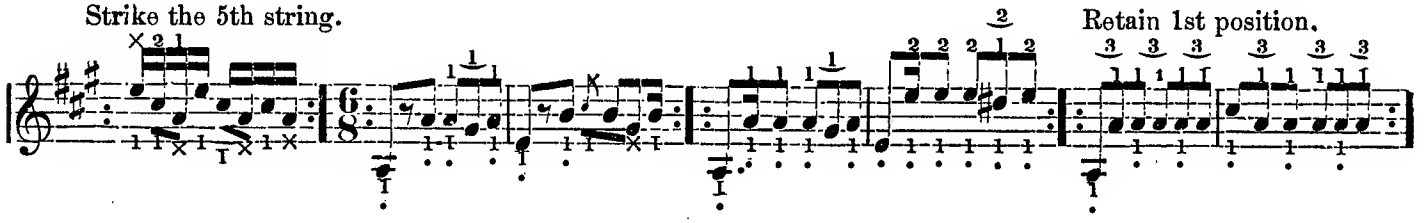
It is not designed that the learner should master these exercises before proceeding with the pieces, but in his general progress a portion of the time will be well spent if given to their careful practice.

Each exercise should be thoroughly mastered and played well before attempting the next, and by following this plan the fingers will become strengthened and a familiarity with the movements acquired, that will assure a more rapid advancement, and the mastery of the instrument.

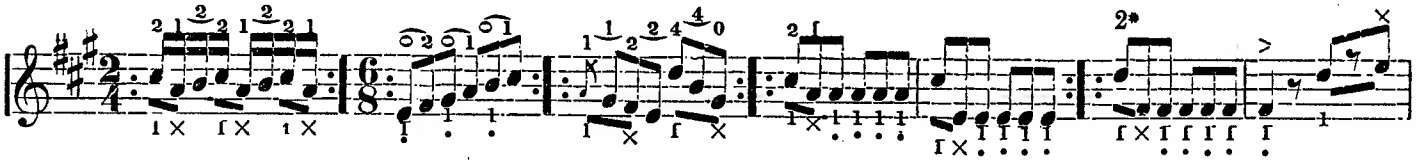


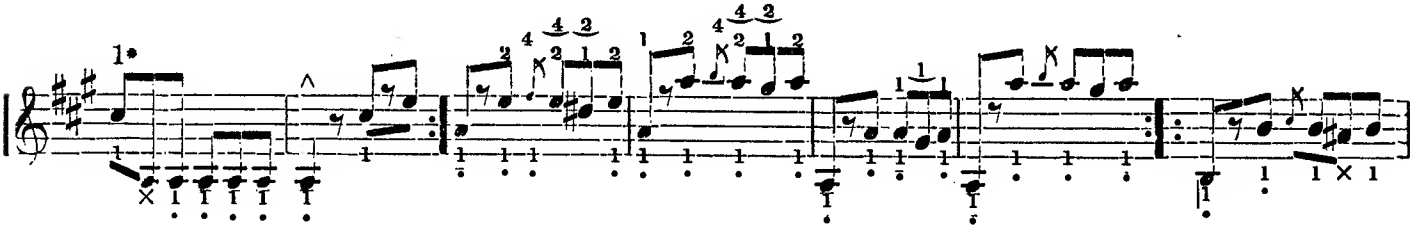


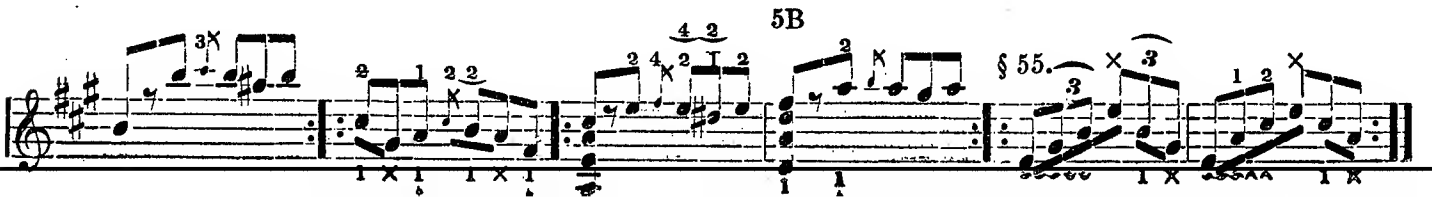


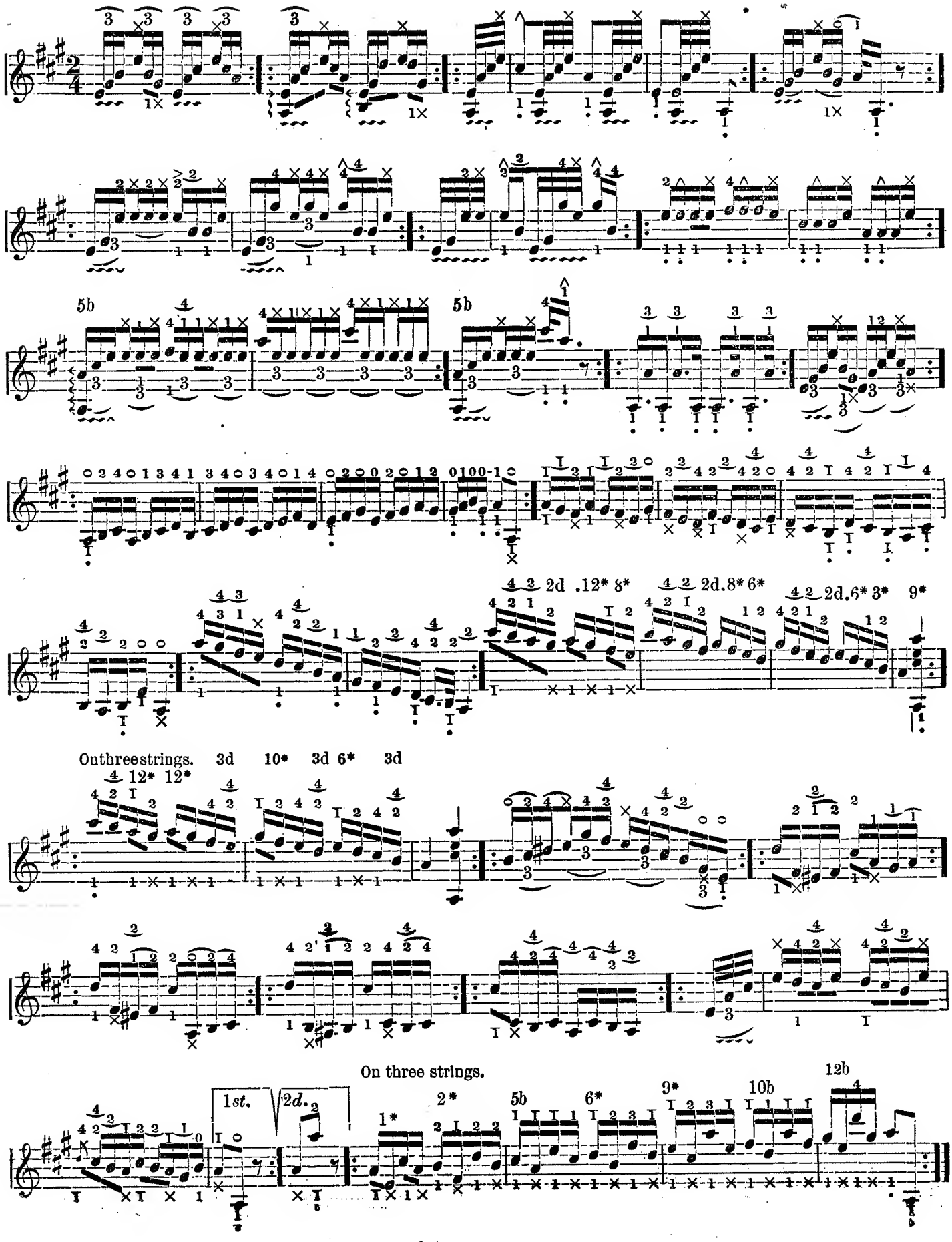


§ 52.
Slur.





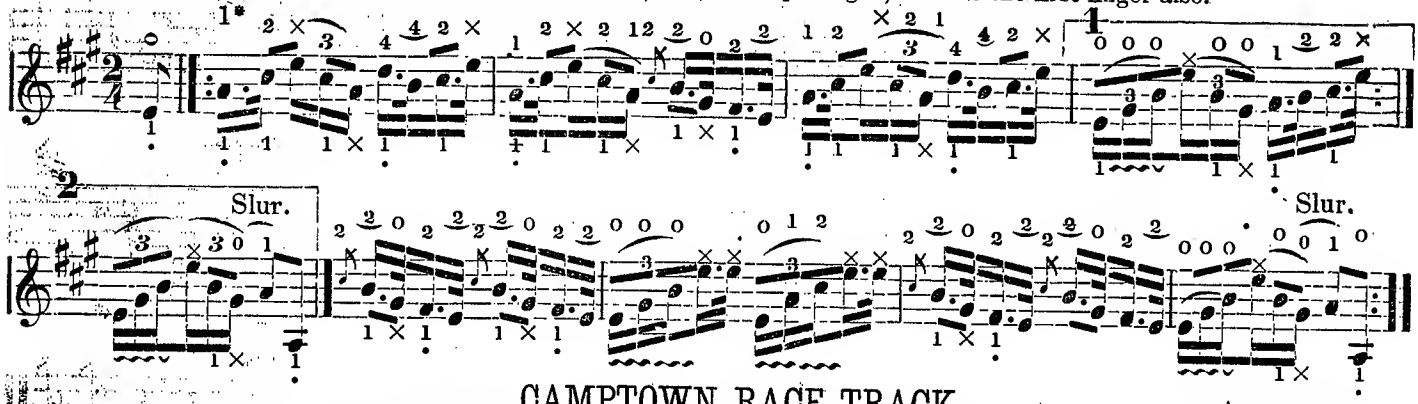



5b
5b
2d .12* 8*
2d.8* 6*
2d.6* 3* 9*
Onthreestrings. 3d 10* 3d 6* 3d
12* 12*
On three strings.
1st.
2d.
1*
2*
5b
6*
9*
10b
12b

THE MODOC REEL.

ORIGINAL.

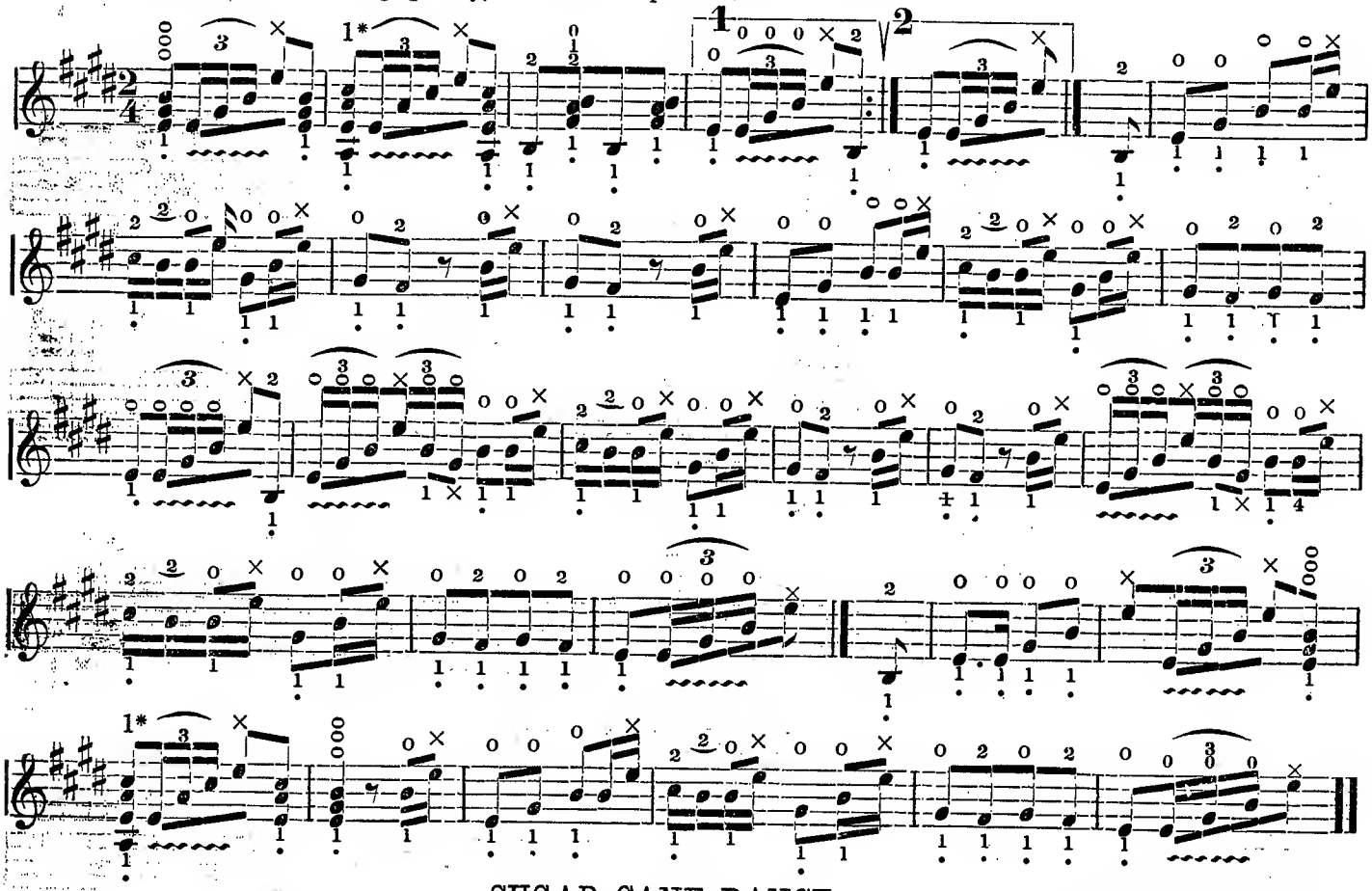
Pull the grace note quickly, making the "Combination" on the Second string, with the strike.
In the 1st ending, hold the "Natural" position at A, and, when pulling B, remove the first finger also.



CAMPTOWN RACE TRACK.

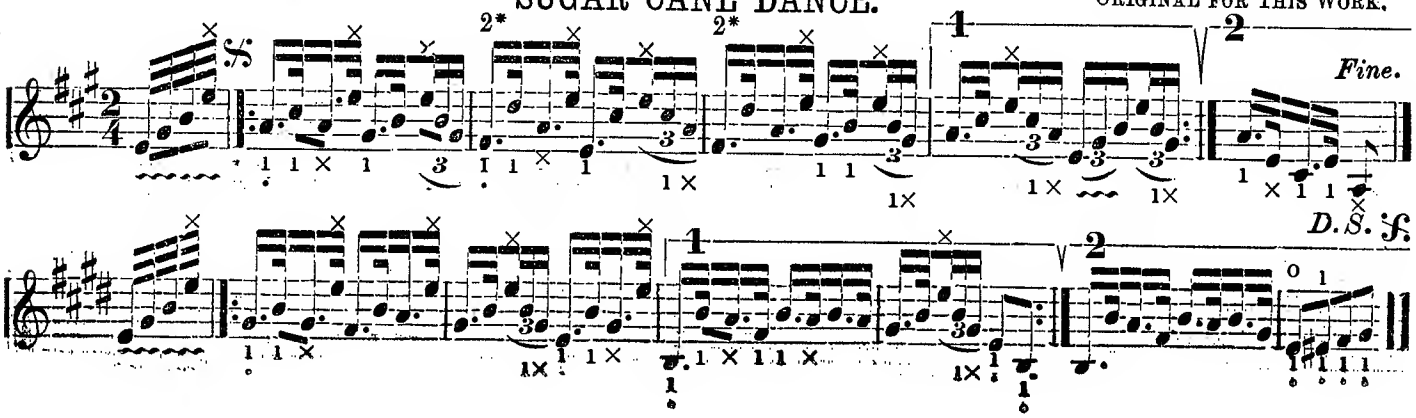
ARRANGED.

Chords are struck with the "Hammer" movement. Remove the fore-arm from the rim, and strike with firmness, quickness, and vigor,—recovering quickly, as if for a repetition.

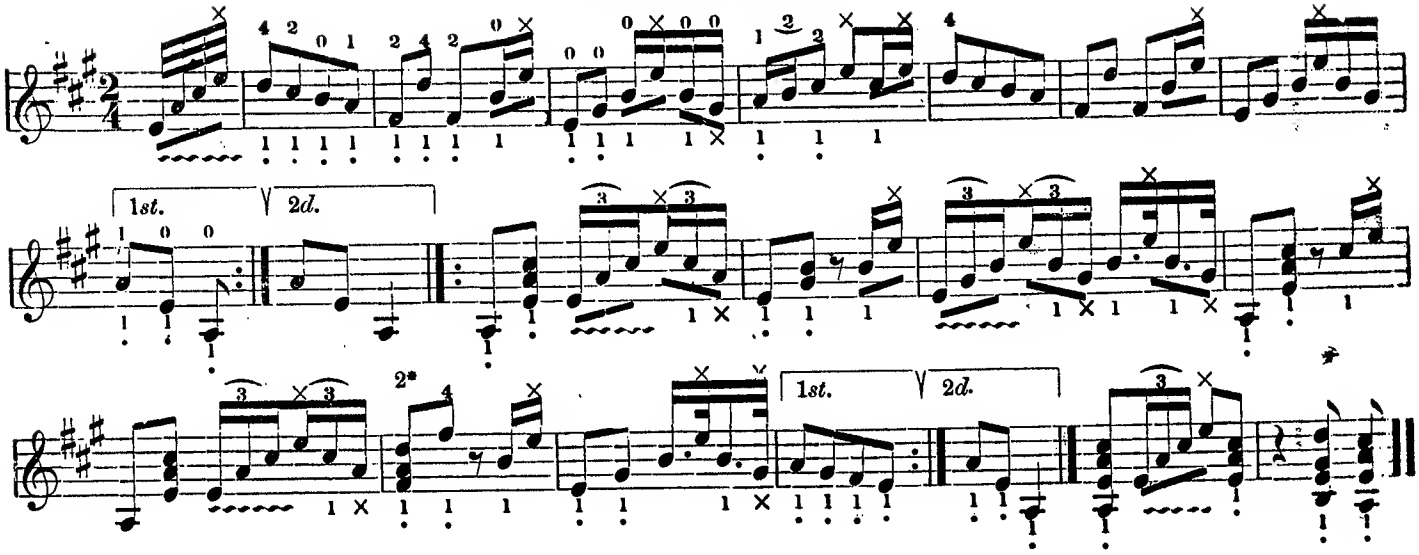


SUGAR CANE DANCE.

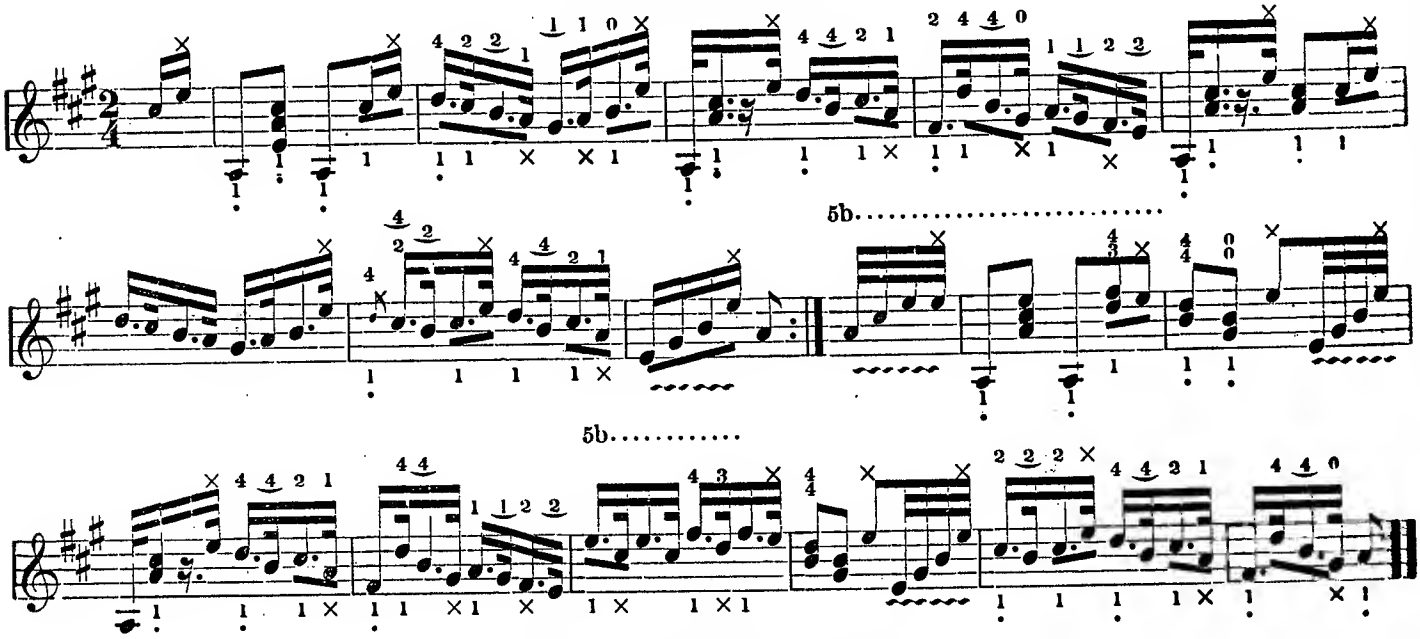
ORIGINAL FOR THIS WORK.



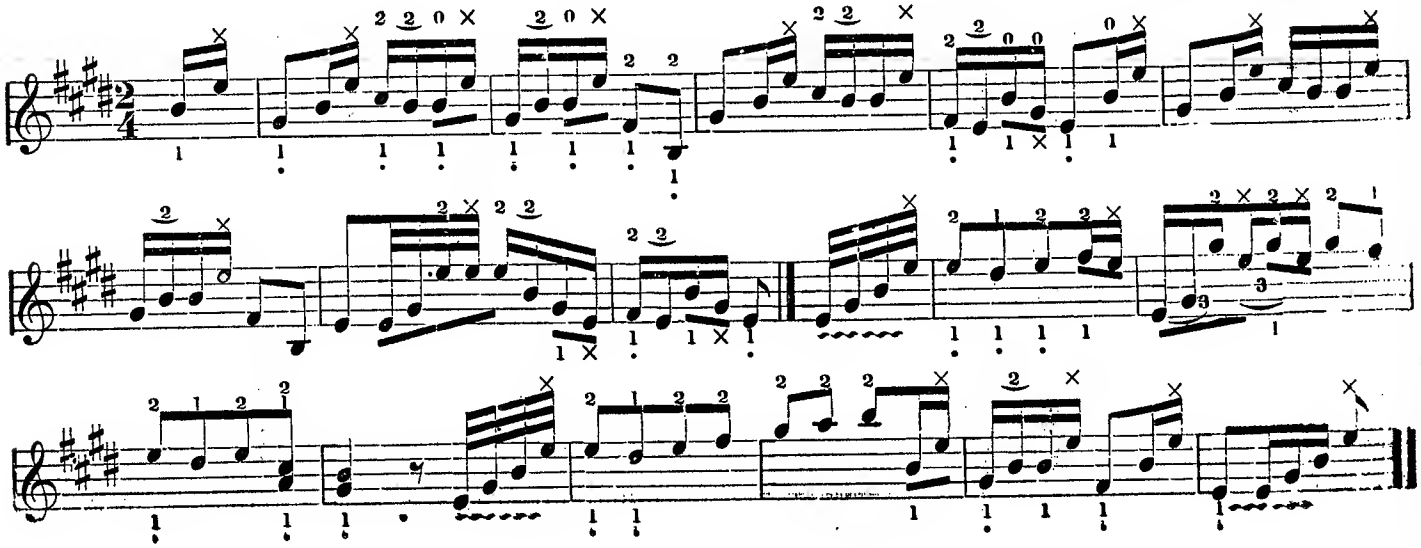
CAROLINA REEL.



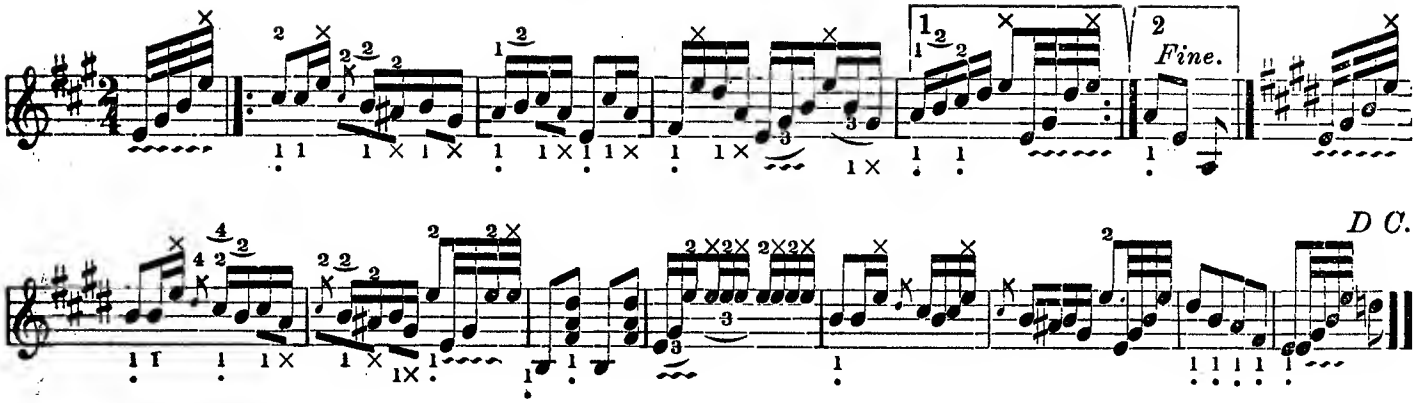
SUNRISE REEL.



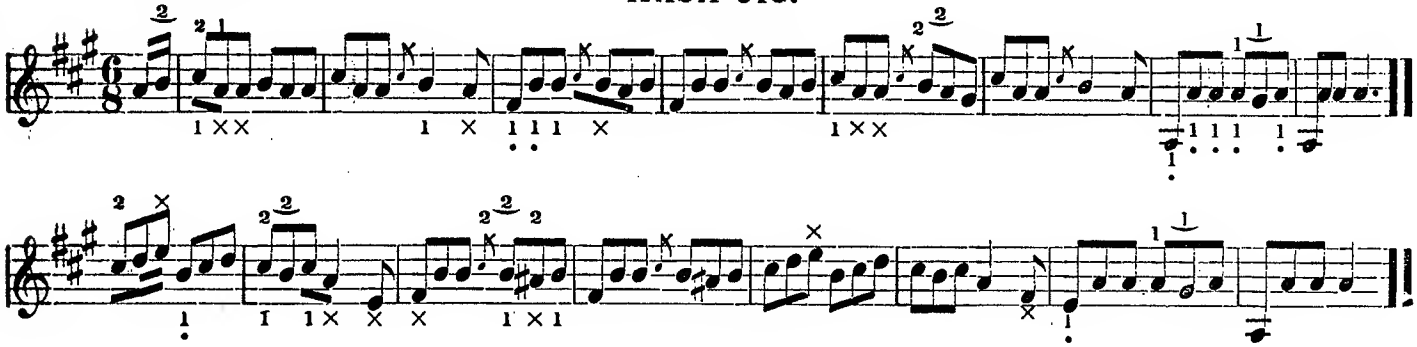
OLD PLANTATION REEL.



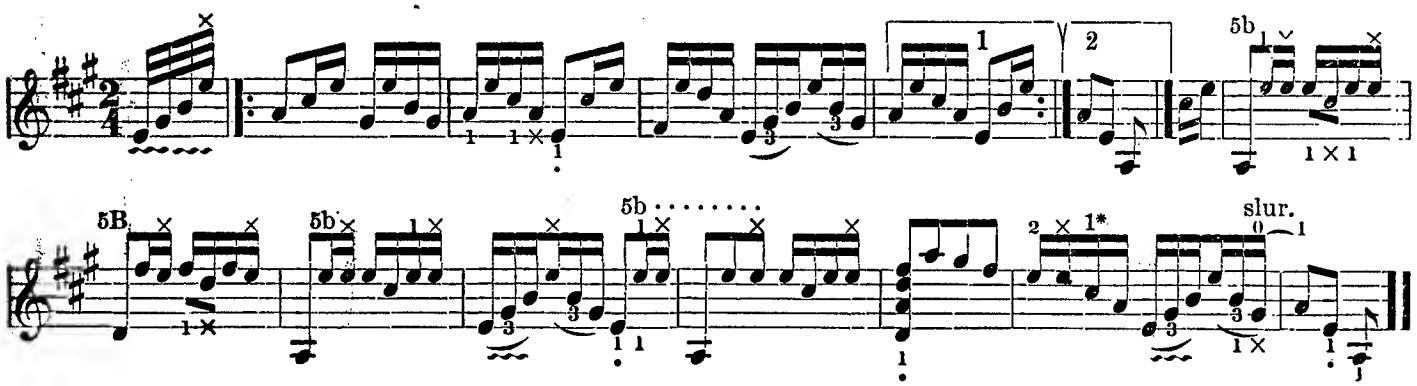
LYNCHBURG REEL.



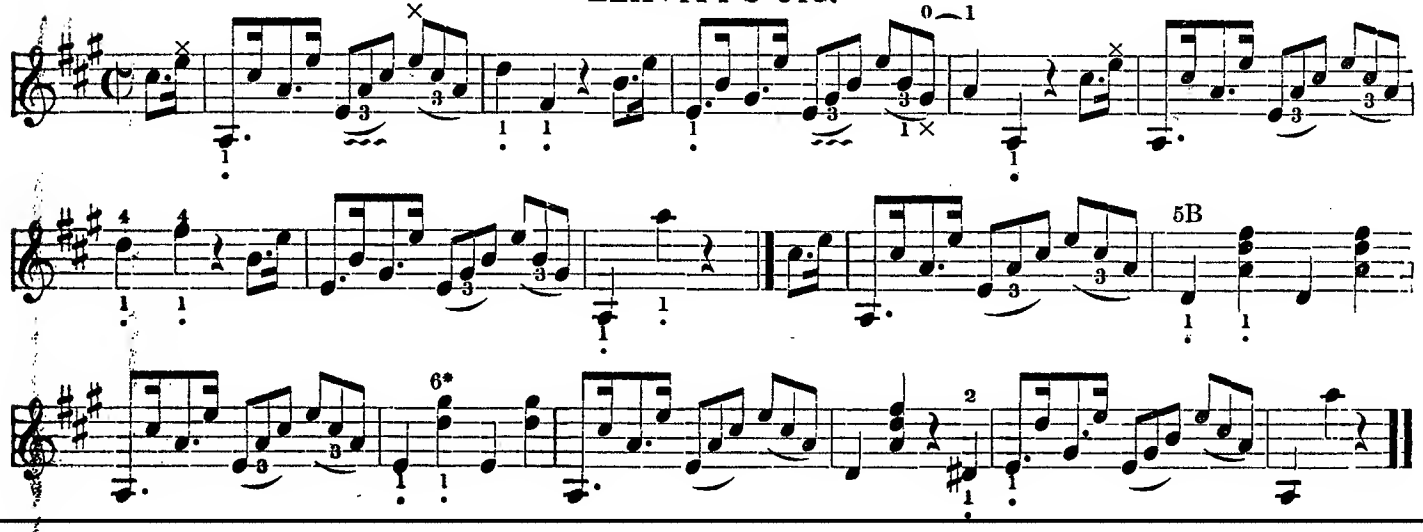
IRISH JIG.



JUMBO REEL.



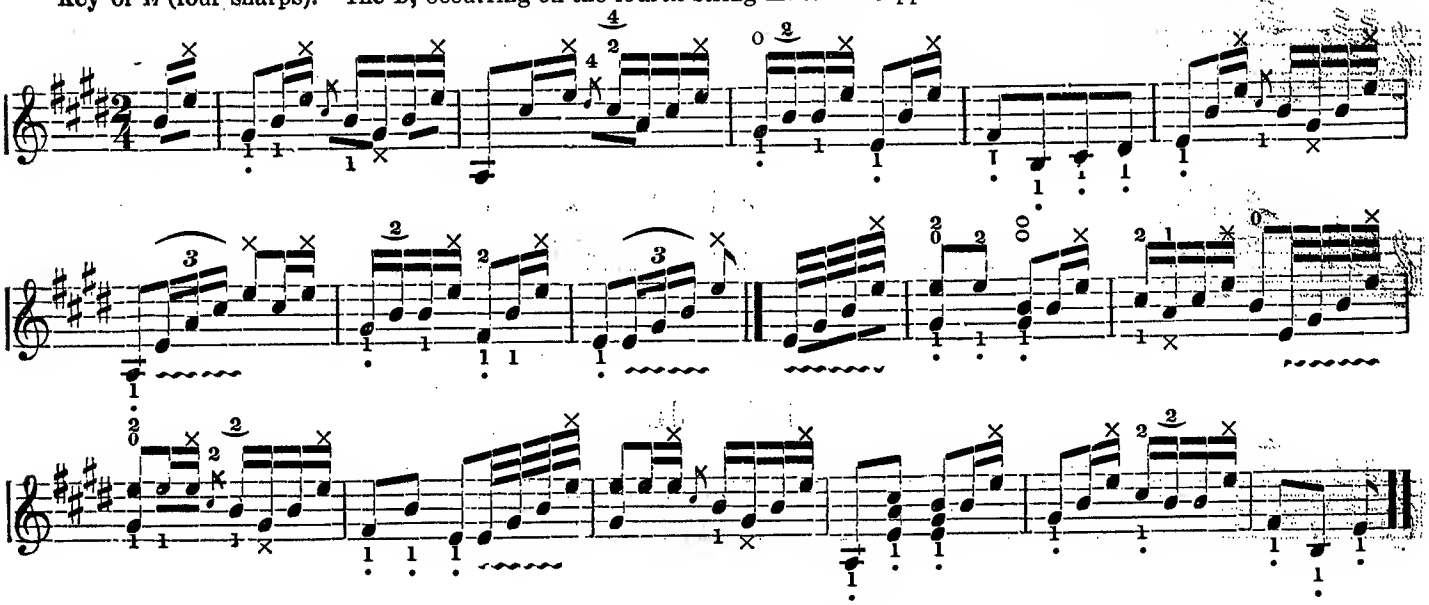
LEAVITT'S JIG.



CANE BRAKE REEL.

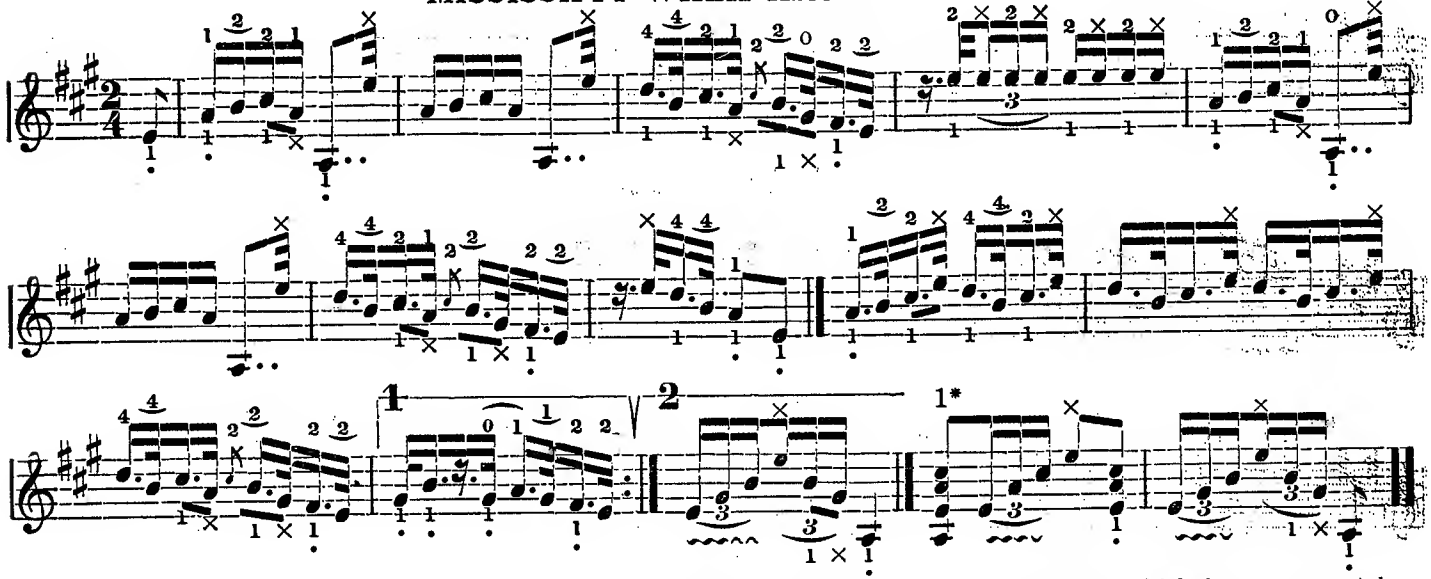
ORIGINAL FOR THIS WORK.

Key of E (four sharps). The D, occurring on the fourth string must be stopped at the 6th fret.



MISSISSIPPI WALK AROUND.

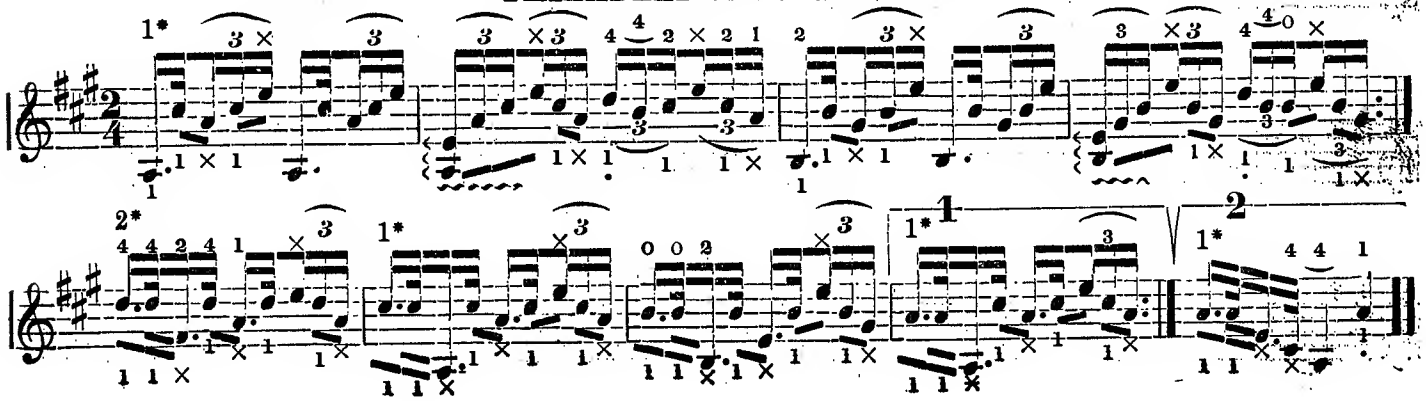
ORIGINAL FOR THIS WORK.



In the following piece, an exception to both the "Combination," and Hammer movements,—which, however, partakes measurably of the character of each,—occurs on the first note,—A. It is distinguished by the absence of the dot. It resembles the hammer movement except that the thumb is held apart from the finger, as in the combination, but, when striking it is not brought in contact with a string, and in this it differs from the "Combination." In the fifth, and following measures, the first movement is the "half Combination"—the thumb being placed upon, but not sounding, the third note, when striking the second note it is again placed, and completes the combination by sounding the note.

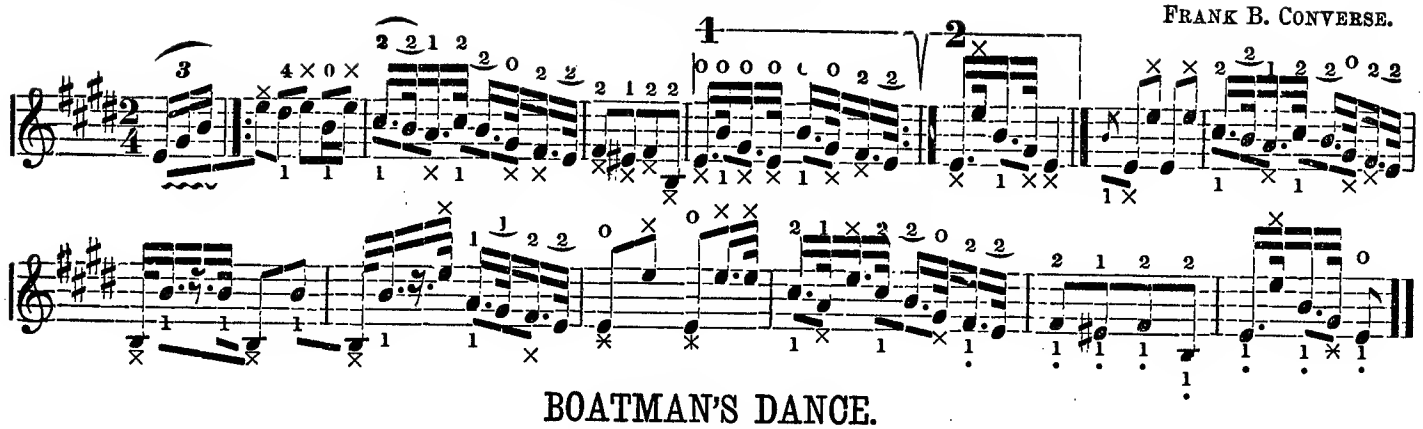
PHILADELPHIA JIG. (§ 55.)

ARRANGED.



FOSTER'S JIG.

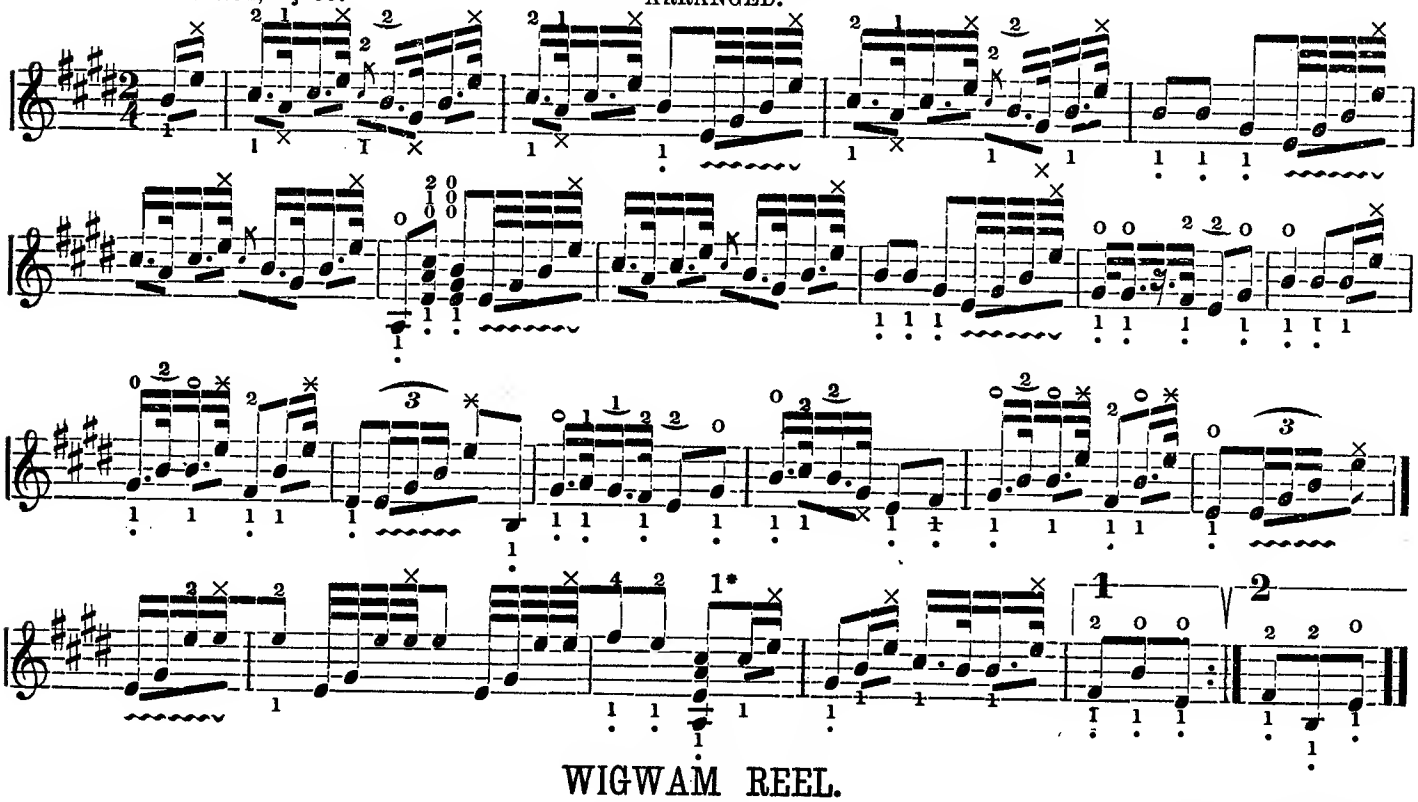
FRANK B. CONVERSE.



BOATMAN'S DANCE.

See "The Roll," § 55.

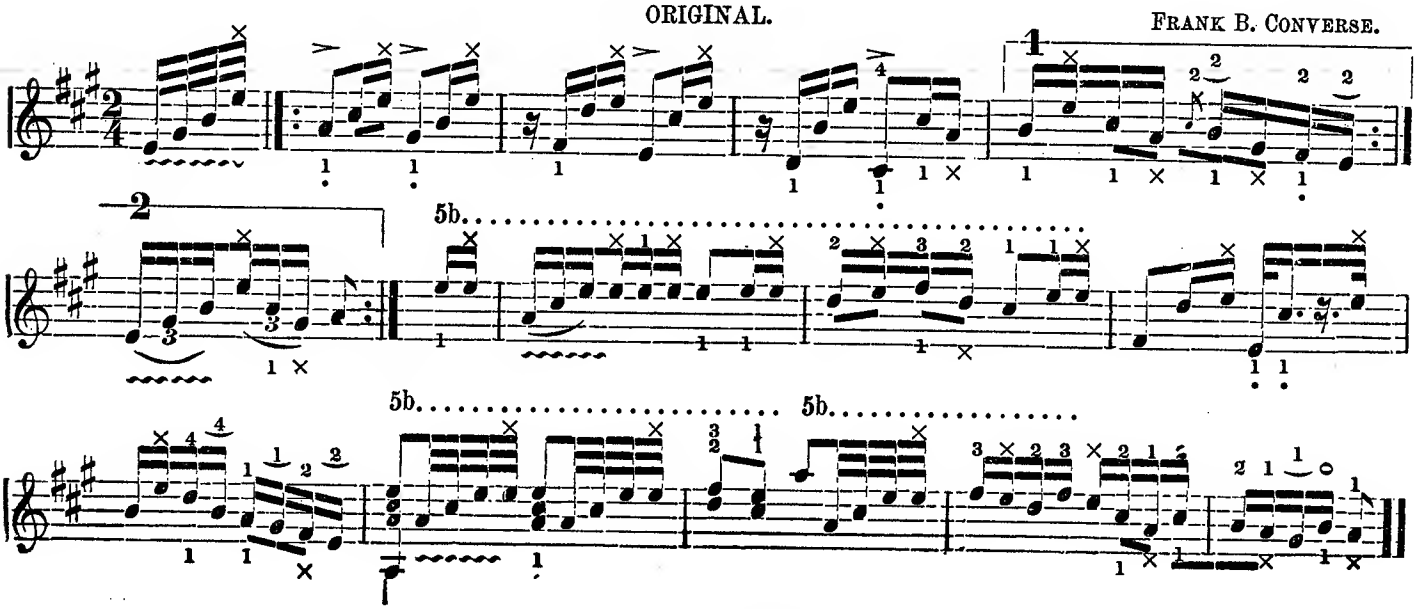
ARRANGED.



WIGWAM REEL.

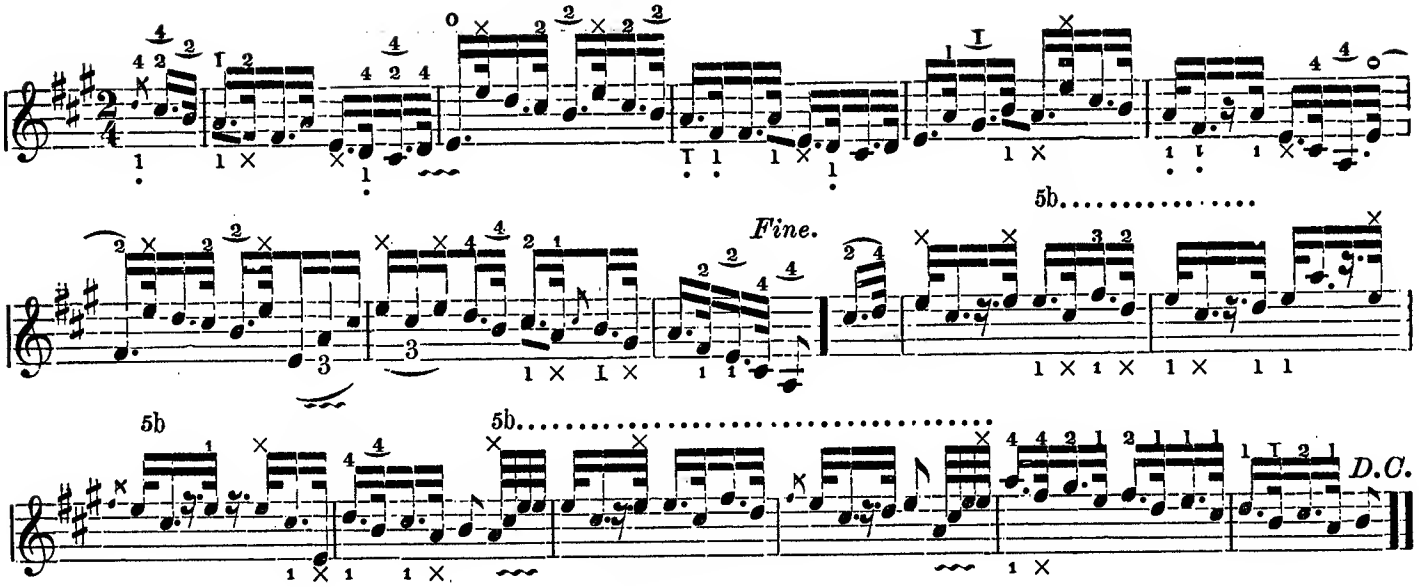
ORIGINAL.

FRANK B. CONVERSE.



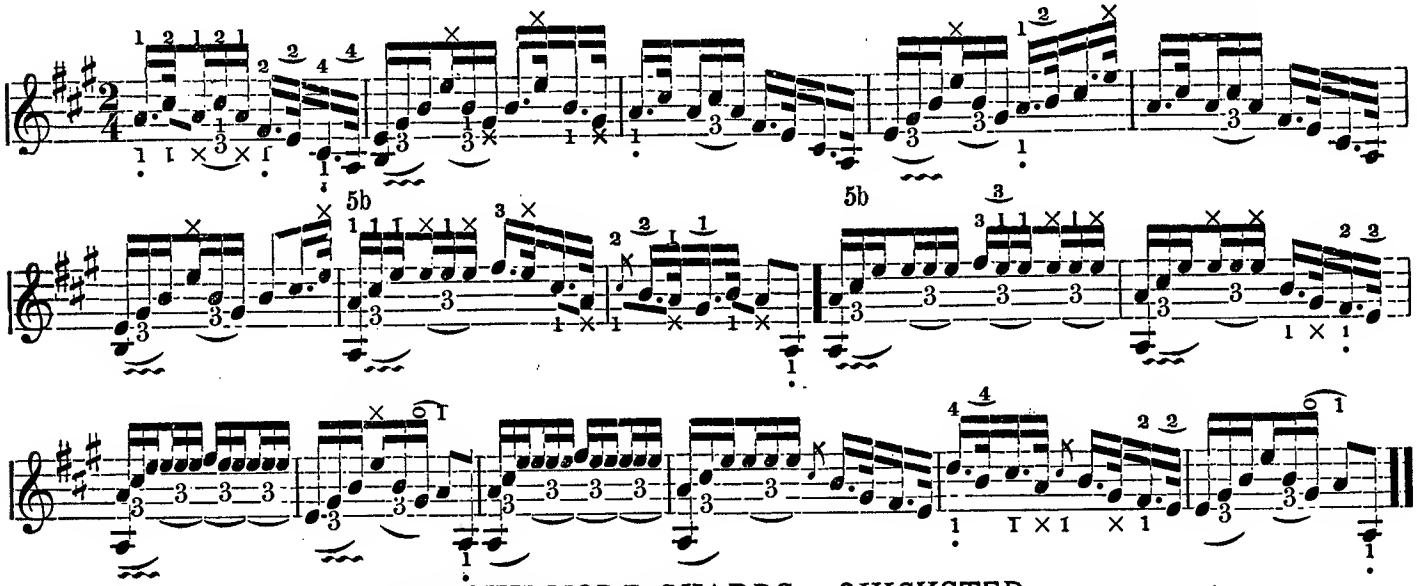
GREY EAGLE REEL.

ARRANGED



FRISKY REEL.

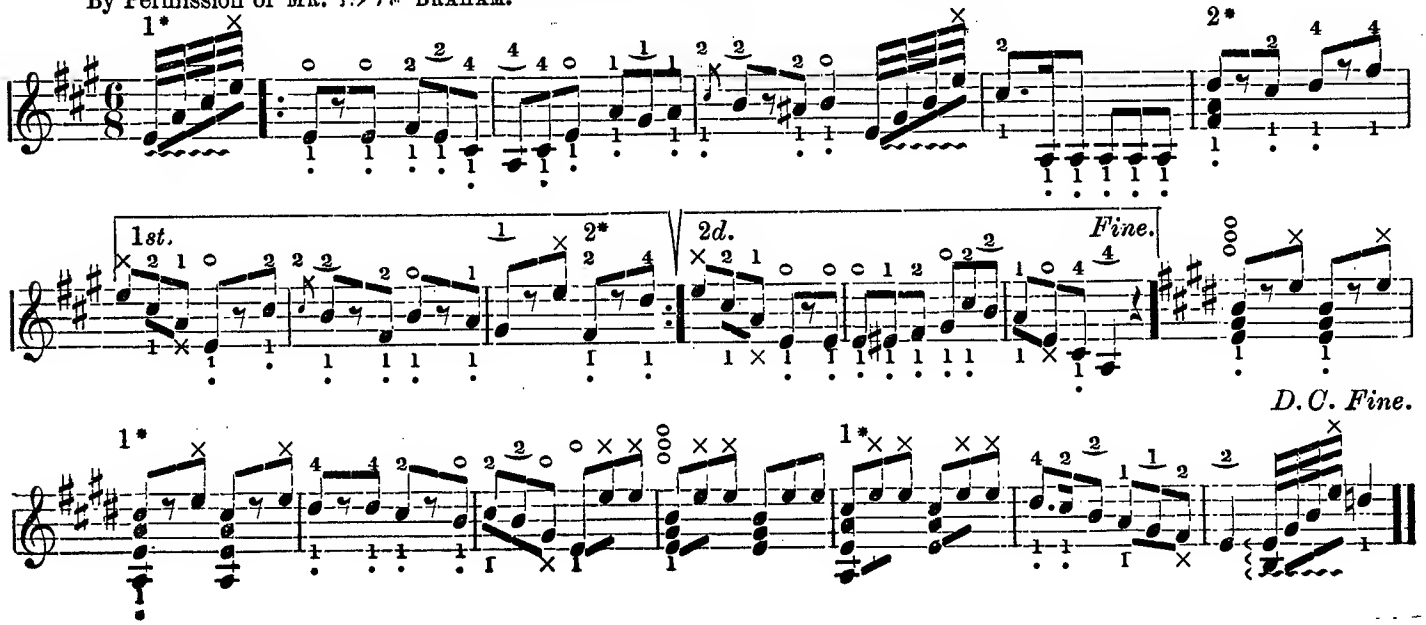
FRANK B. CONVERSE.
ORIGINAL



THE SKIDMORE GUARDS. QUICKSTEP.

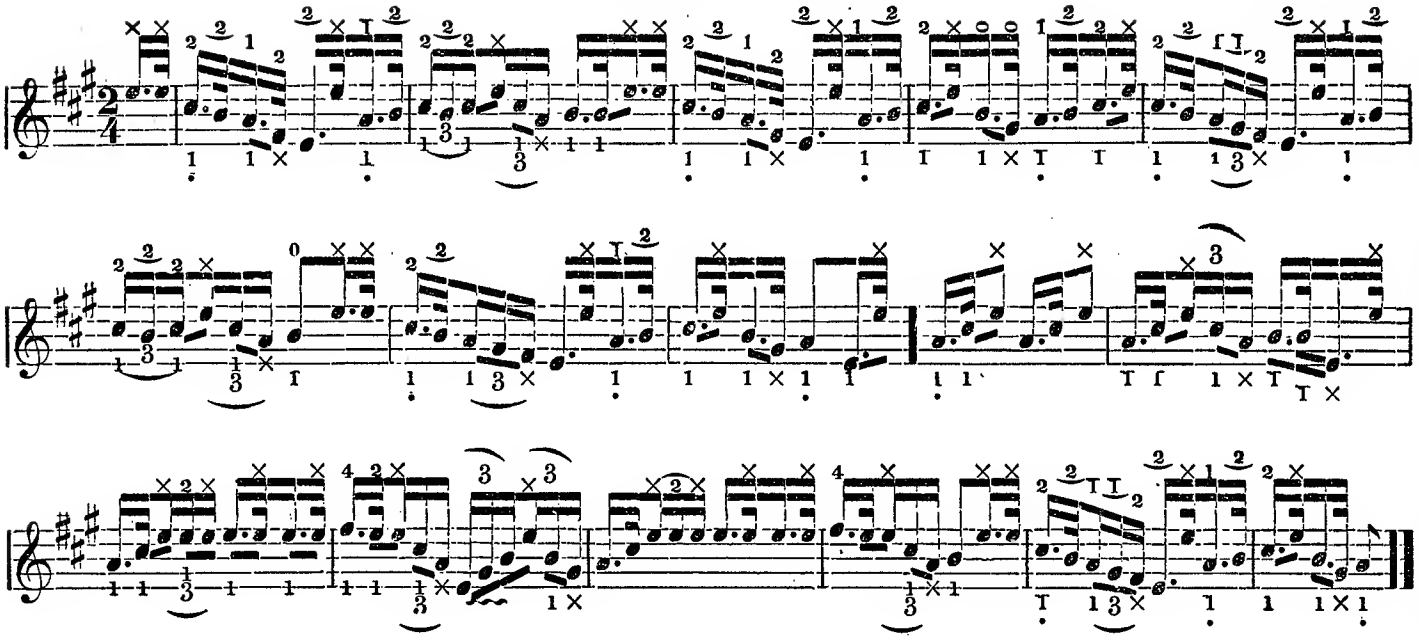
ARRANGED.

By Permission of MR. [illegible] BRAHAM.

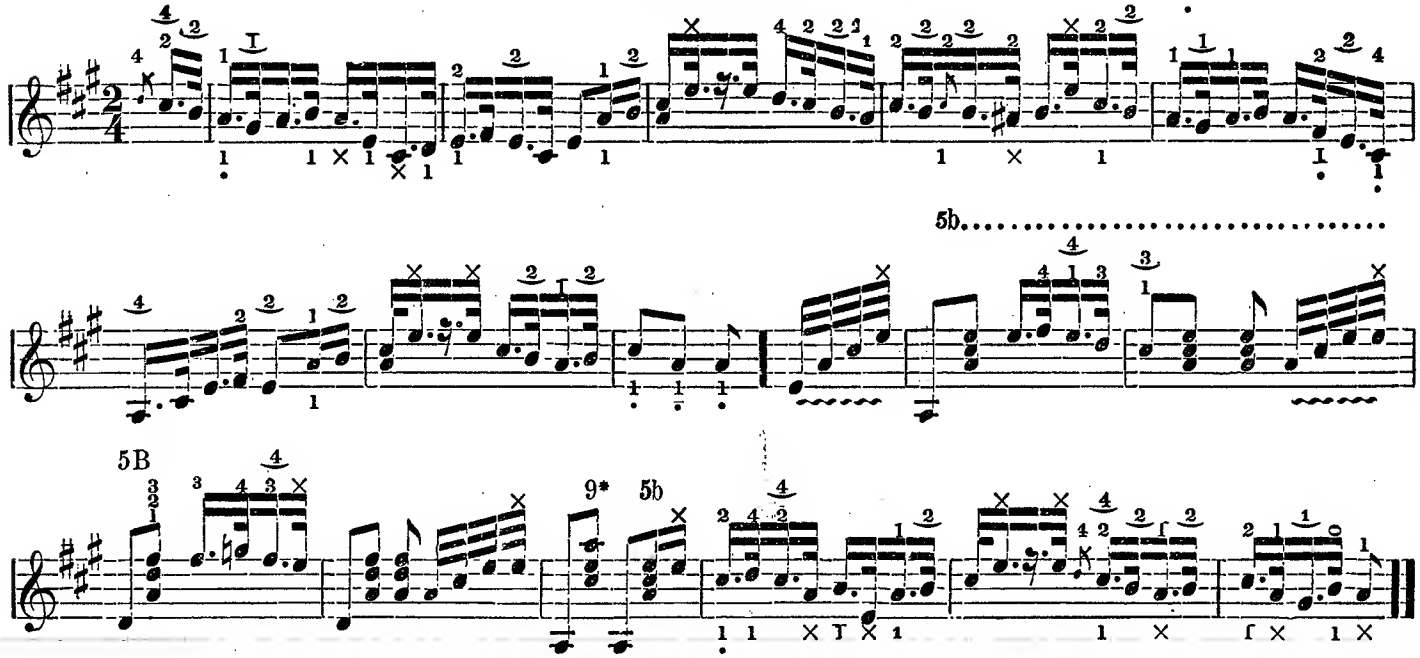


WALK INTO DE PARLOR.

ARRANGED.

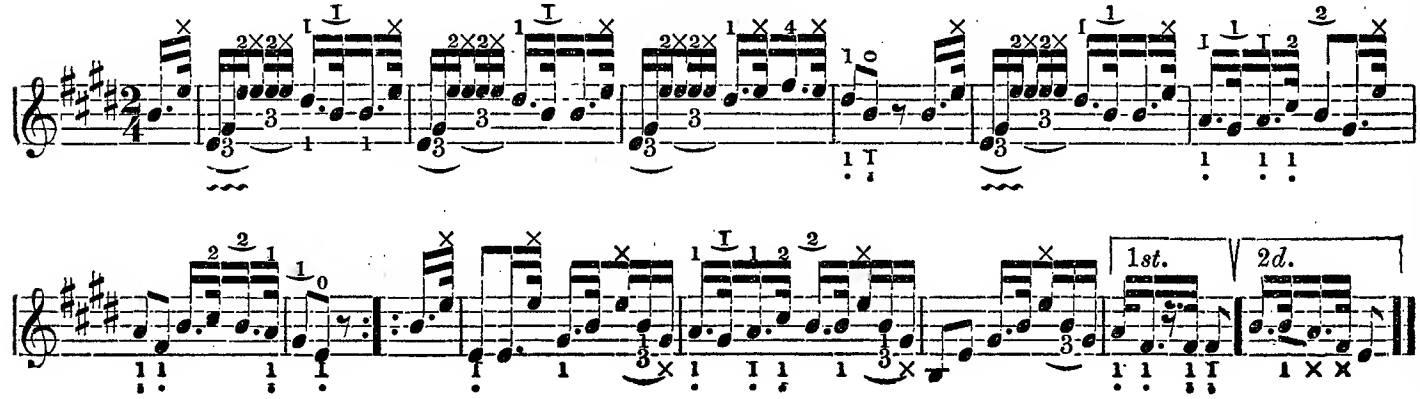


ZIP COON.



JORDAN.

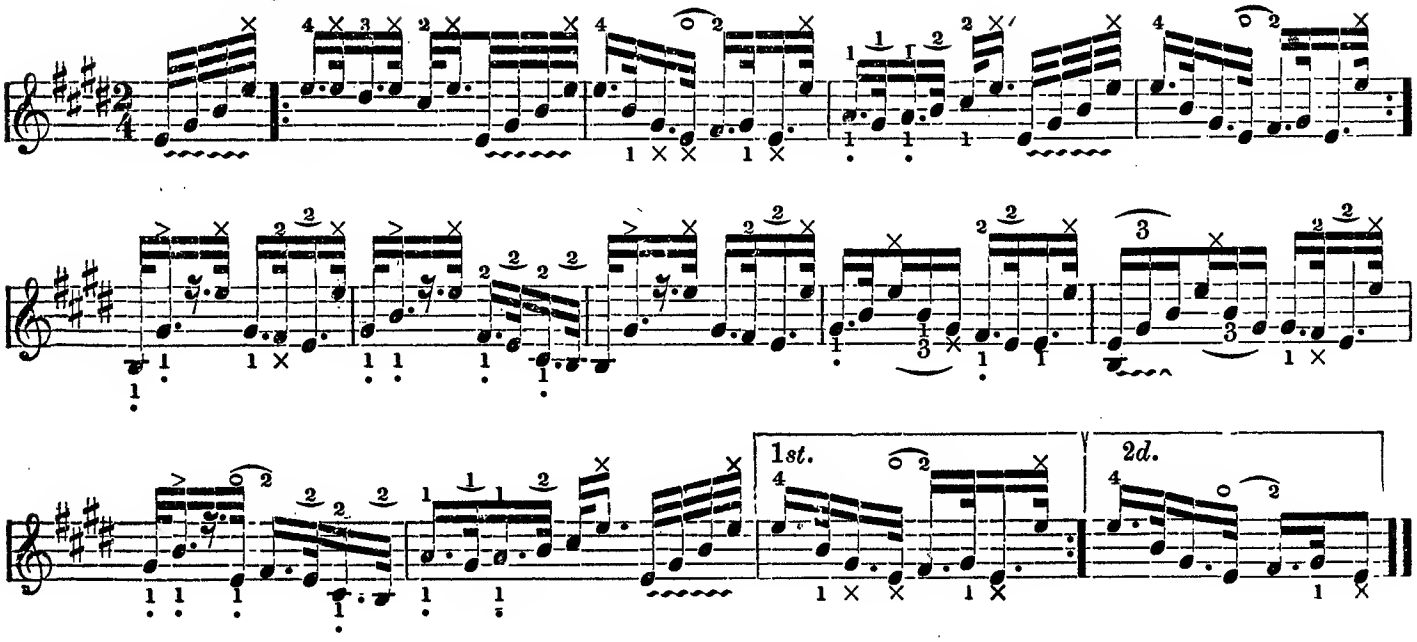
ARRANGED.



WATER STREET REEL.

ARRANGED.

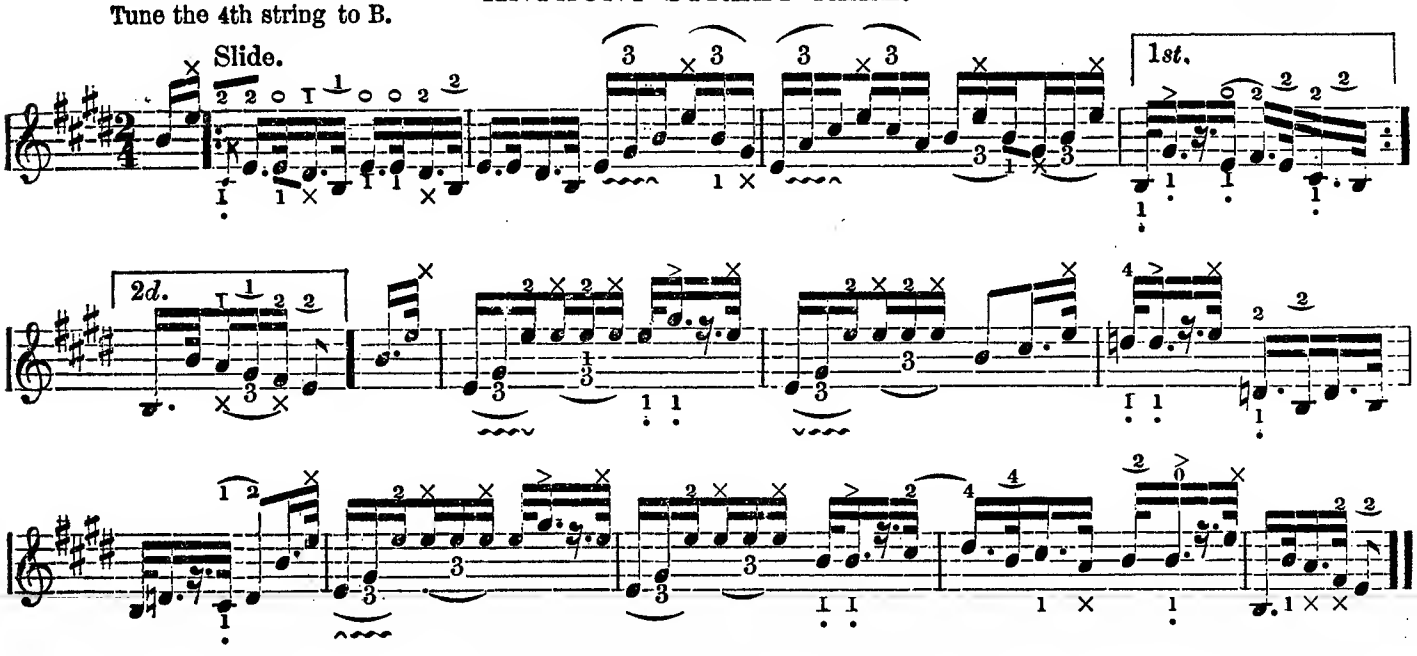
Tune 4th string to B.



ANTHONY STREET REEL.

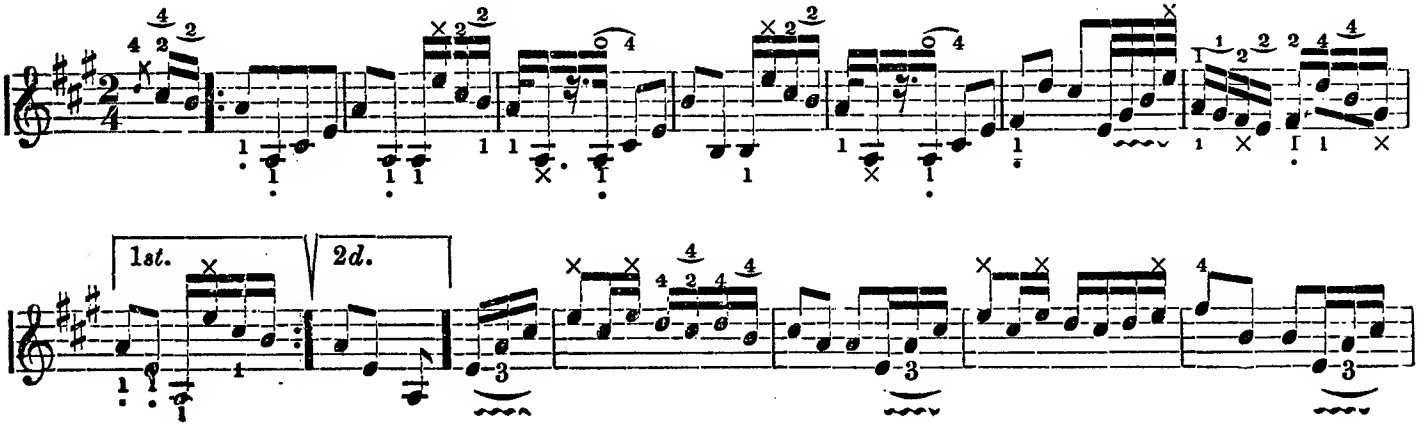
ARRANGED.

Tune the 4th string to B.

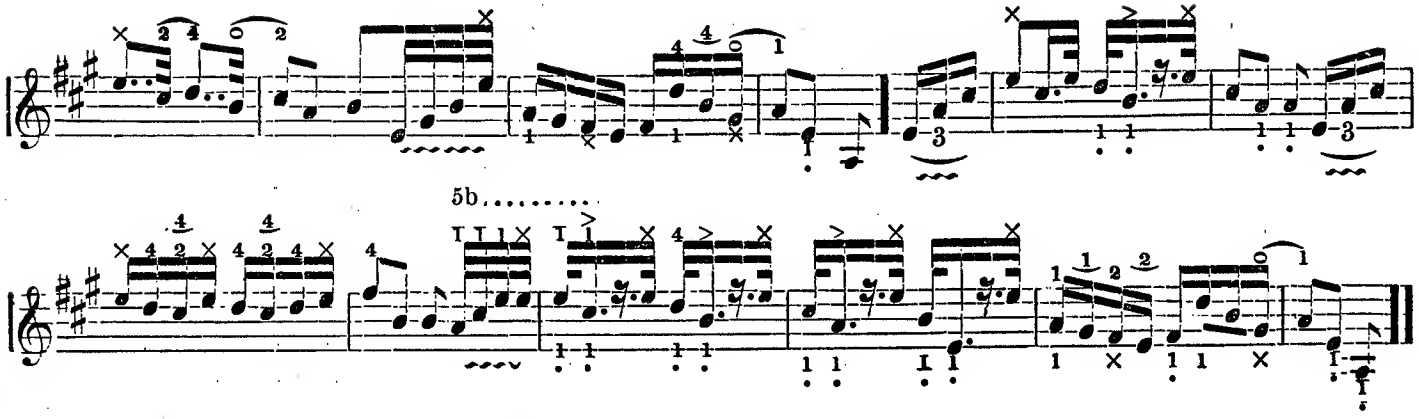


MY LOVE IS BUT A LASSIE.

ARRANGED.

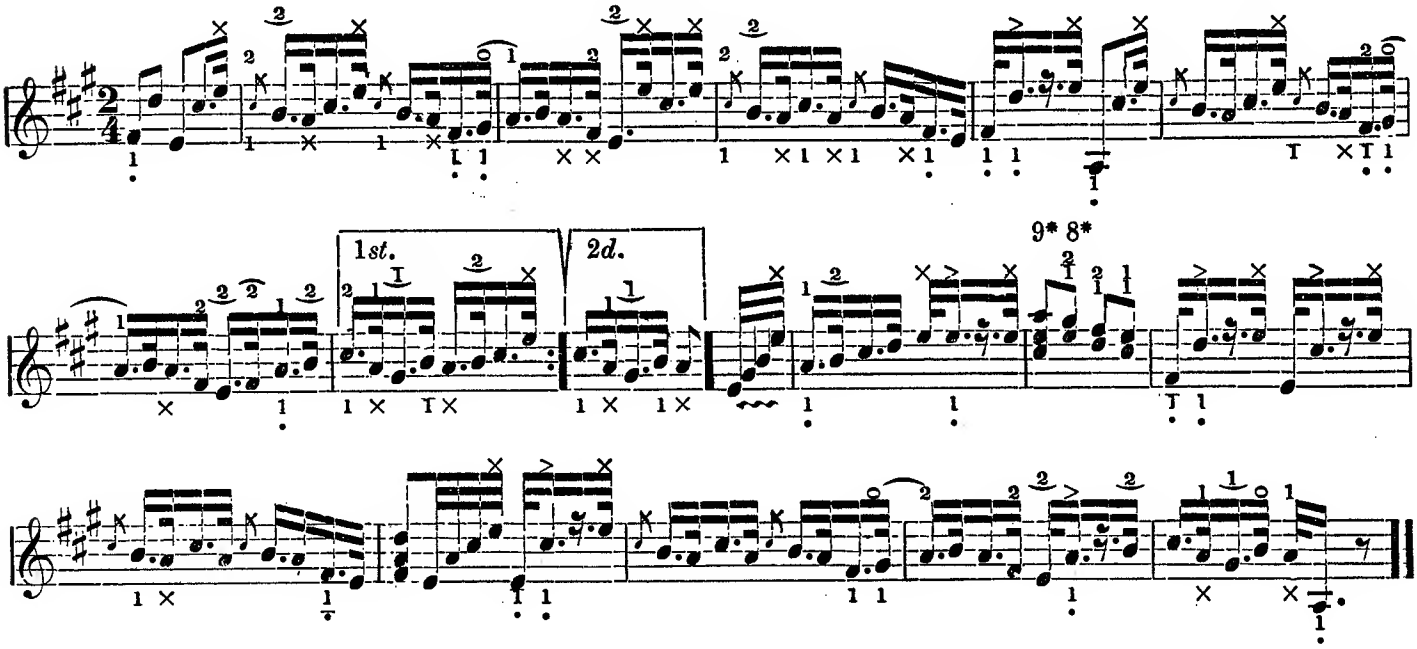


MY LOVE IS BUT A LASSIE. Concluded.



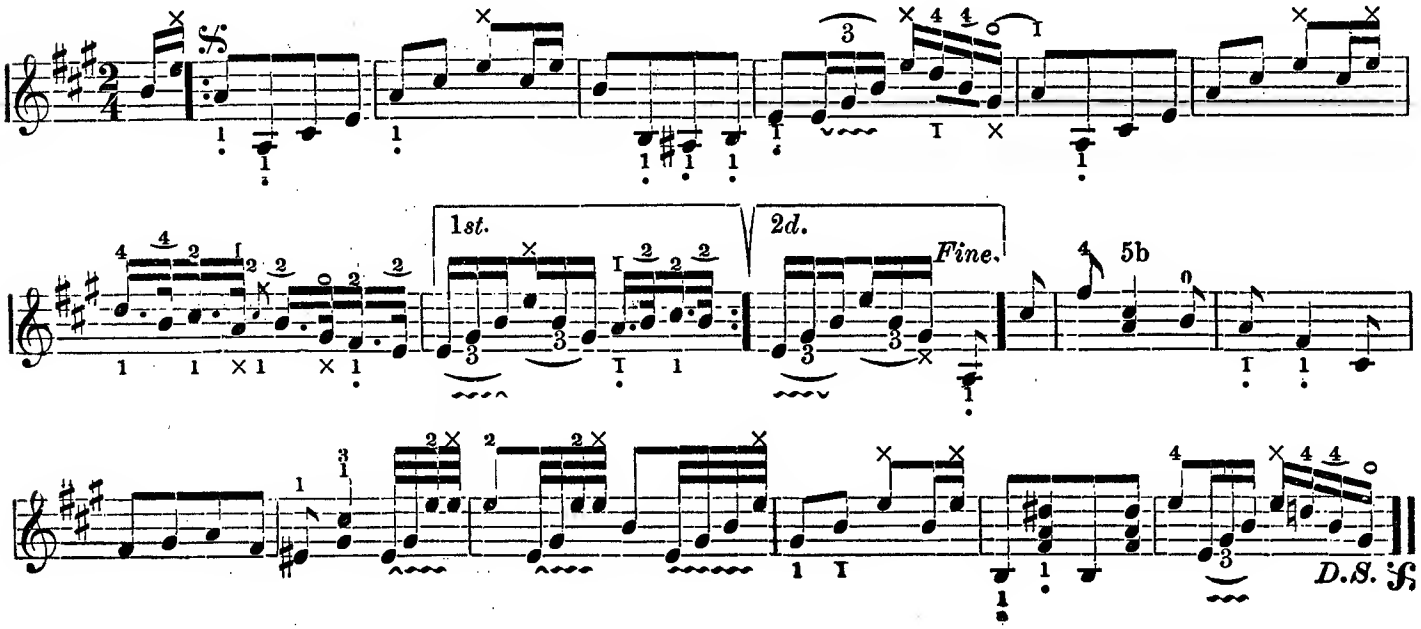
BRANNIGAN'S REEL.

ARRANGED.



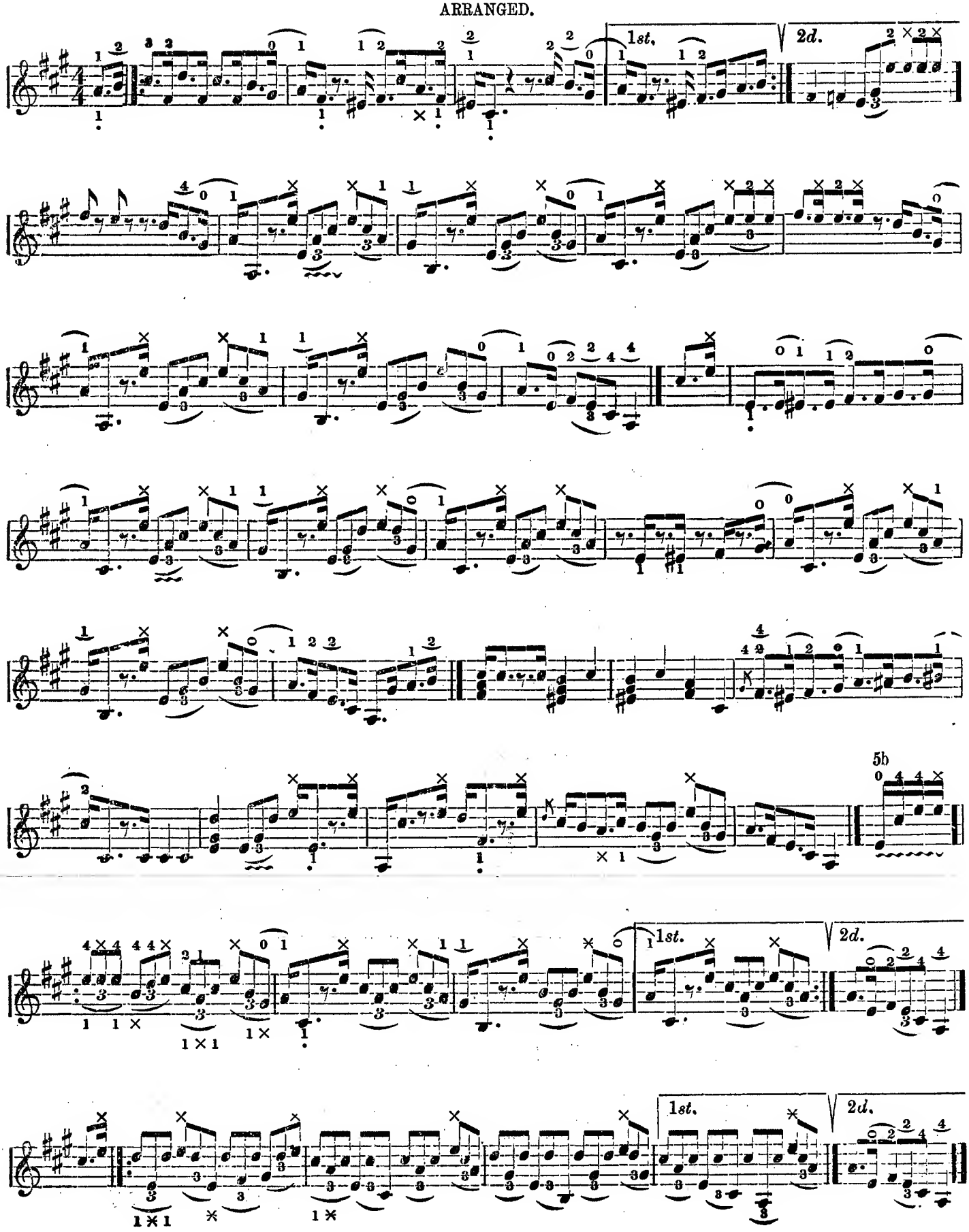
SHORT STOP REEL.

FRANK B. CONVERSE.
ORIGINAL.



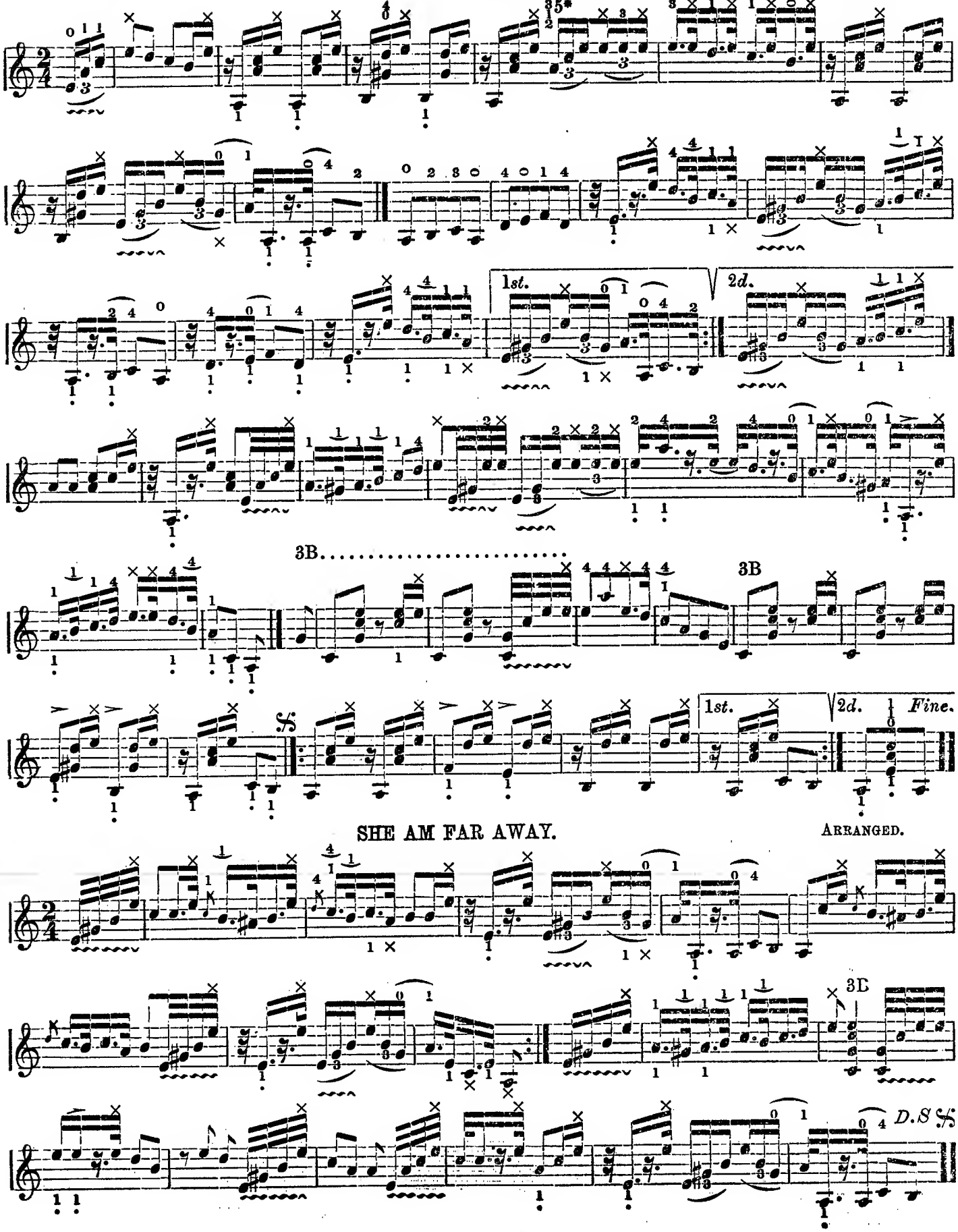
NARRAGANSET JIG.

ARRANGED.



FAR SOUTH REEL MEDLEY.

A Minor. ORIGINAL. FRANK B. CONVERSE.



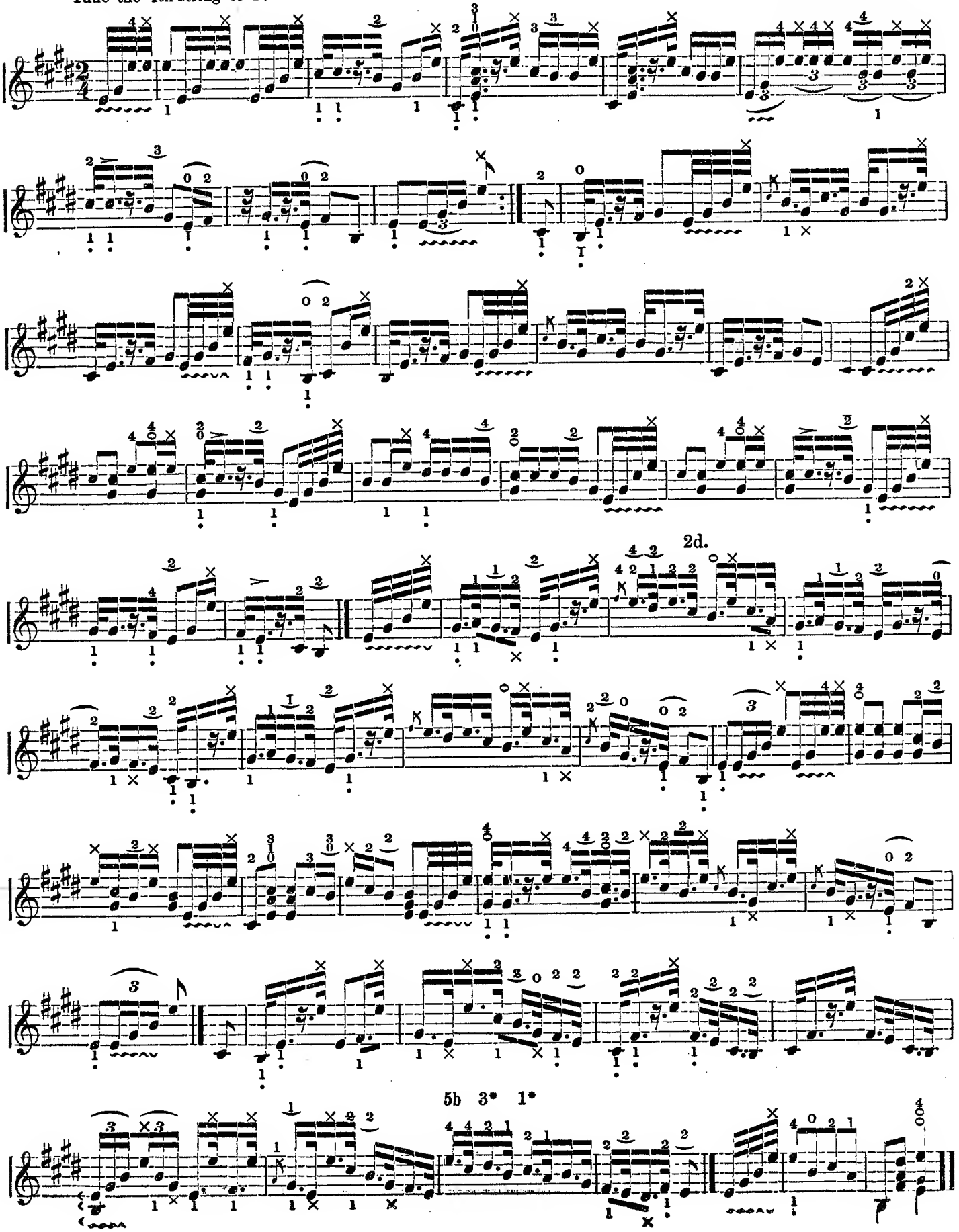
SHE AM FAR AWAY.

ARRANGED.

HAMPTON MEDLEY. CHARACTERISTIC.

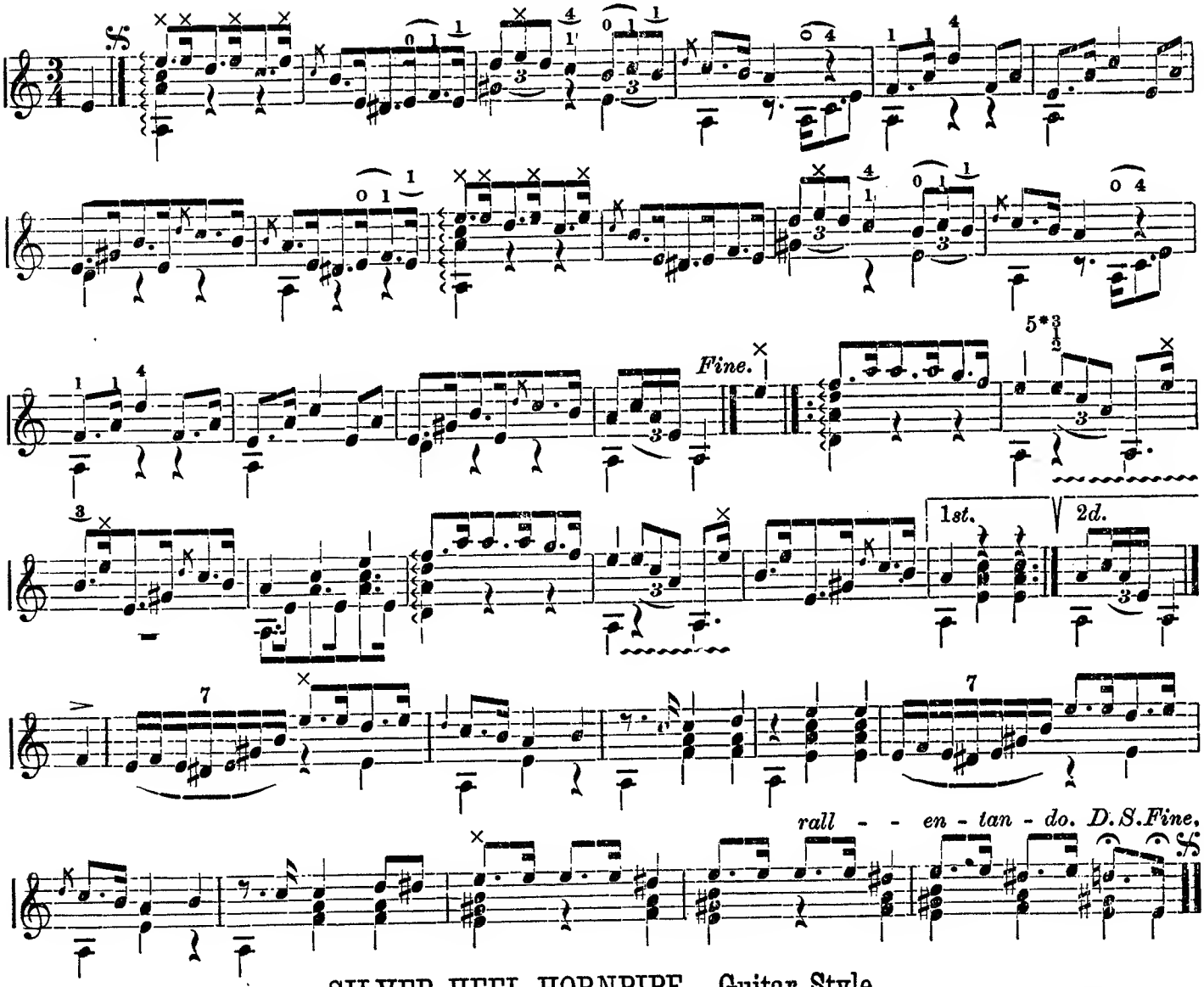
Tune the 4th string to B.

FRANK B. CONVERSE.



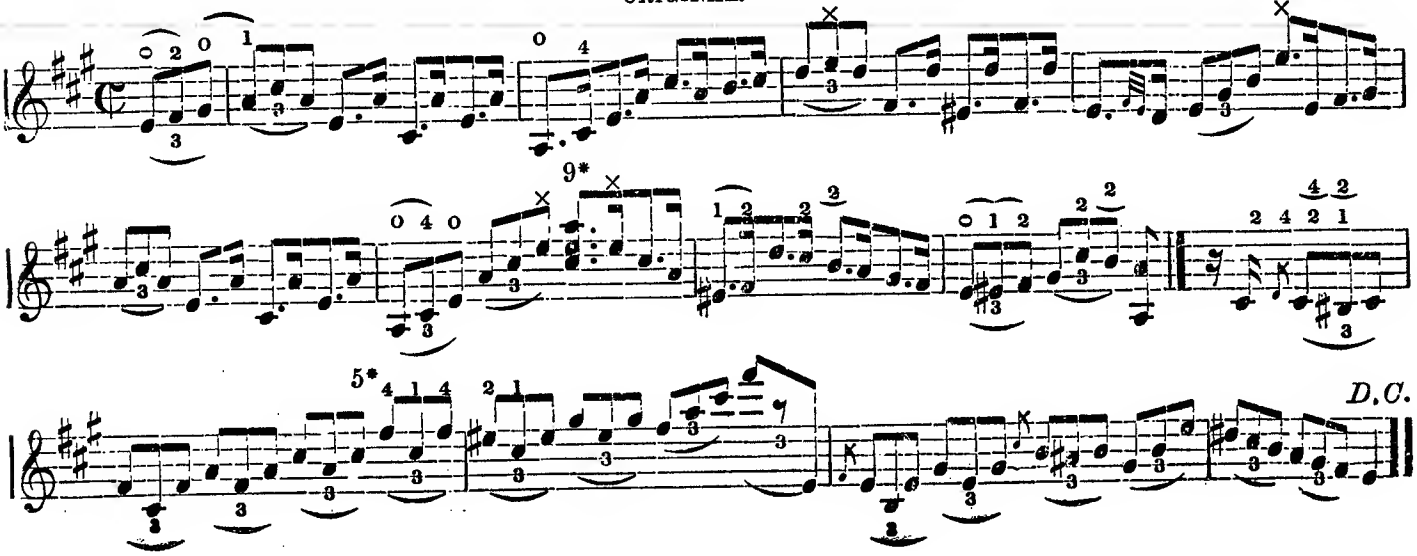
LA LUNA WALTZ.

ORIGINAL. FRANK B. CONVERSE.



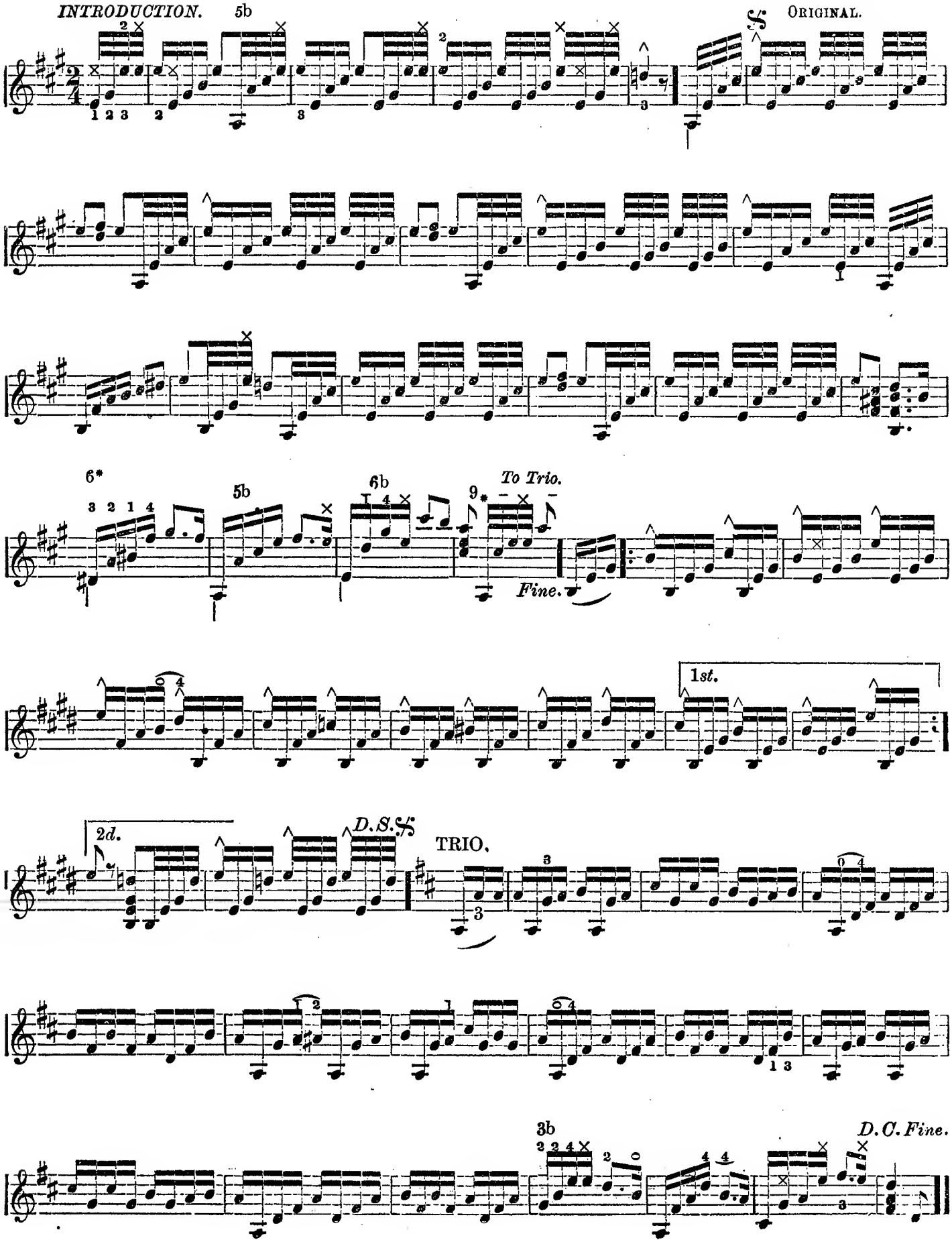
SILVER HEEL HORNPIPE. Guitar Style.

ORIGINAL. FRANK B. CONVERSE.



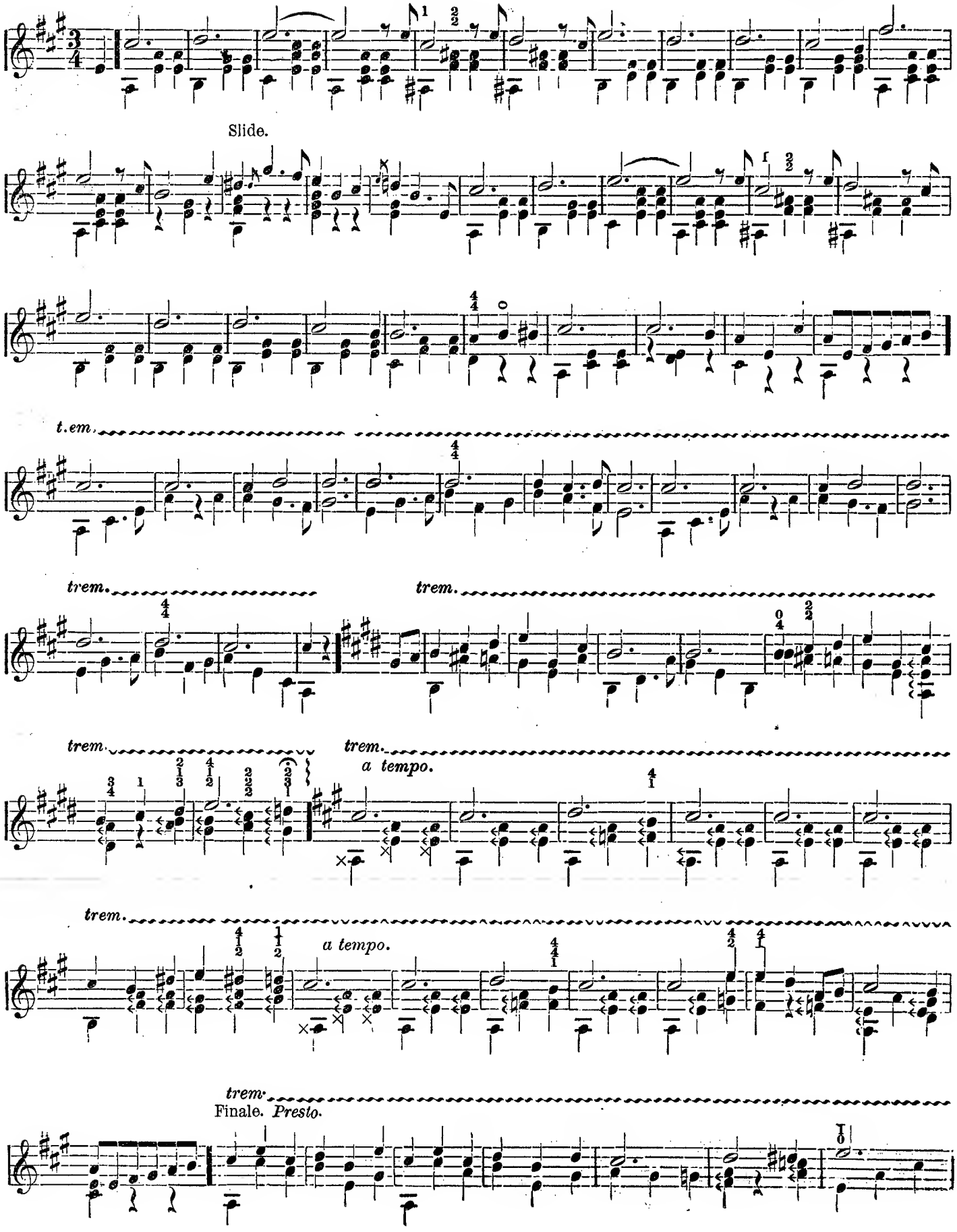
THE WHIRLWIND GALOP. GUITAR STYLE.

FRANK B. CONVERSE.
ORIGINAL.

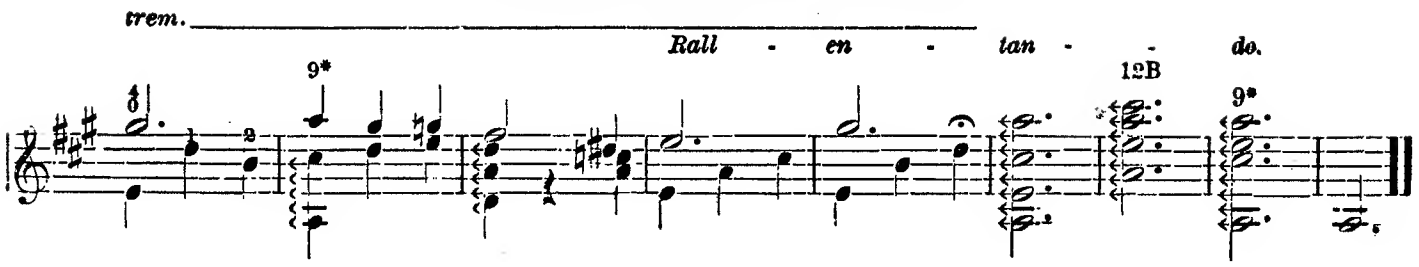


TREMOLO WALTZ.

FRANK B. CONVERSE.
ORIGINAL.

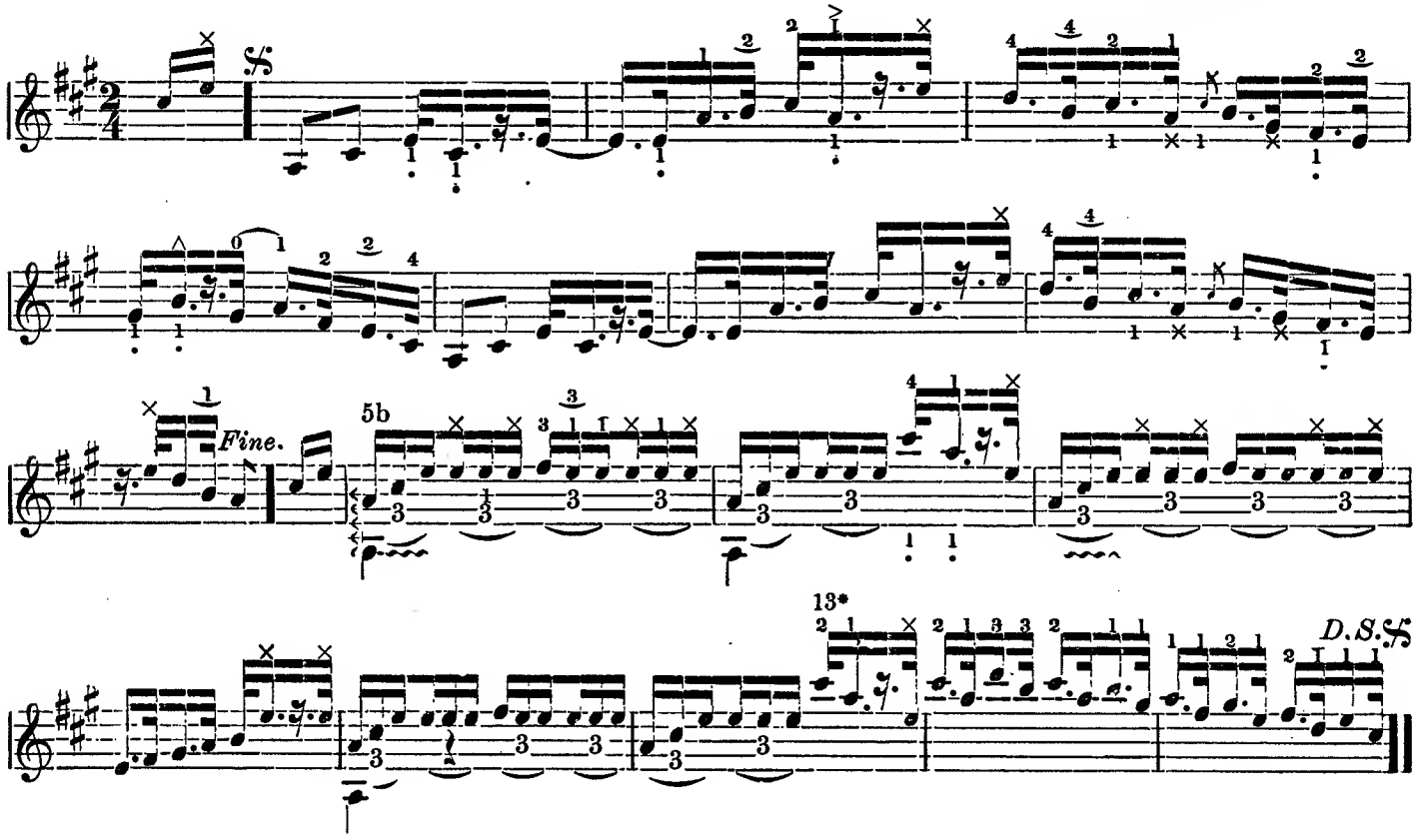


TREMOLO WALTZ. Concluded.



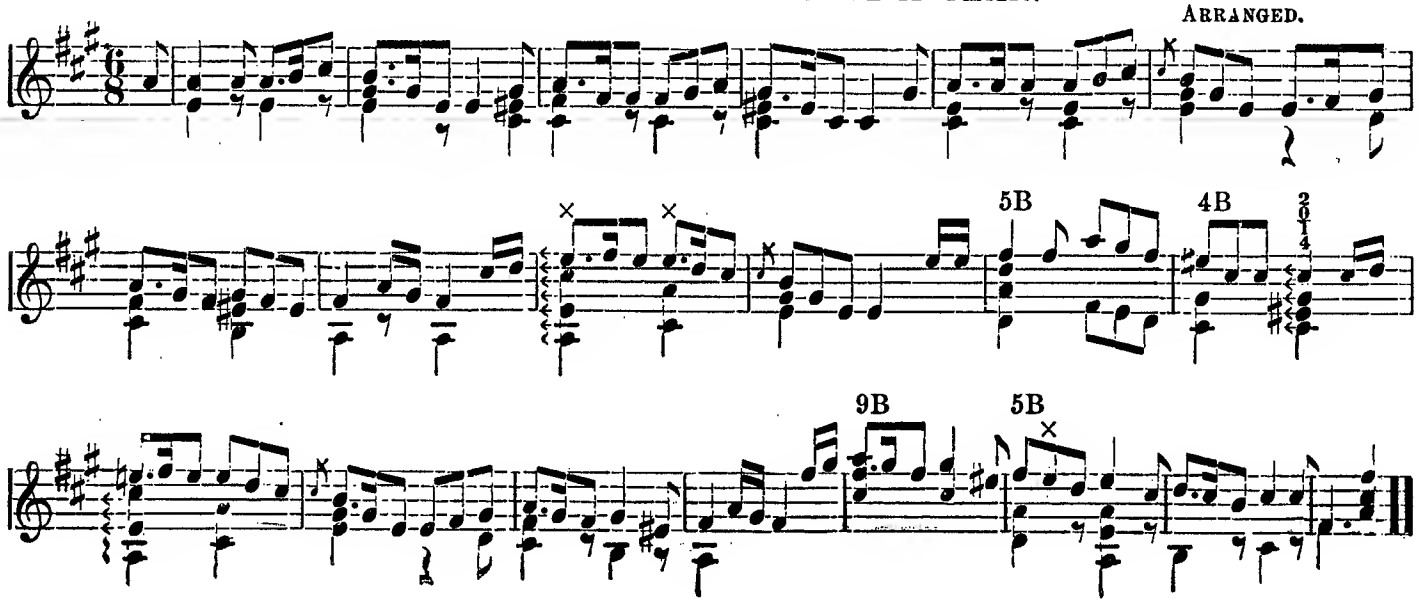
CHOCTAW REEL. BANJO STYLE.

FRANK B. CONVERSE.
ORIGINAL.



CHRISTMAS COMES BUT ONCE A YEAR.

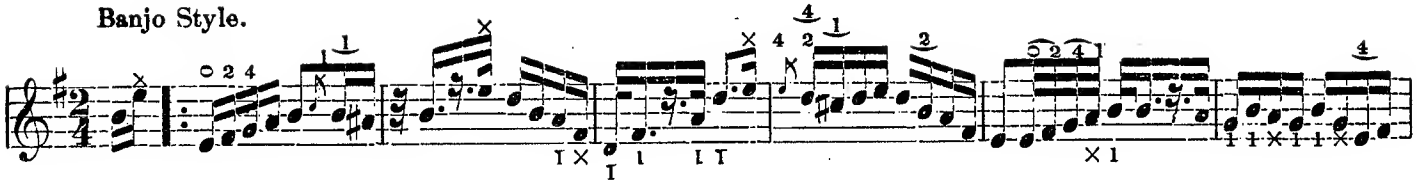
ARRANGED.

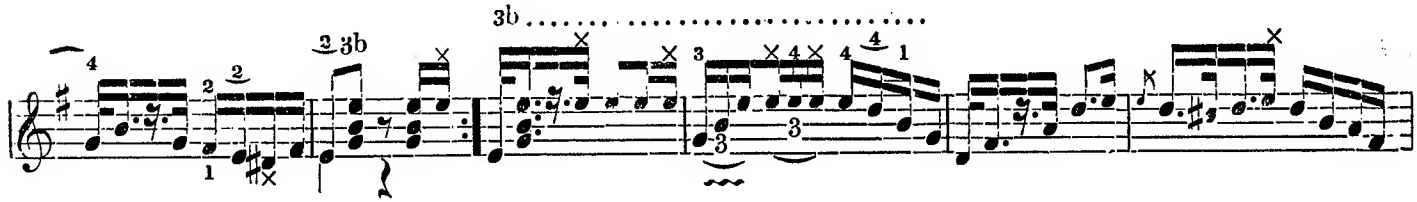


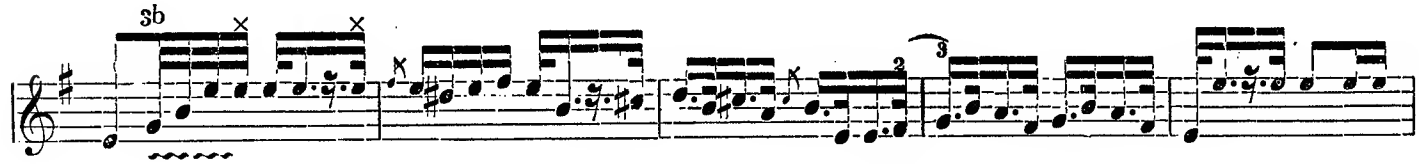
THE BOXER'S REEL.

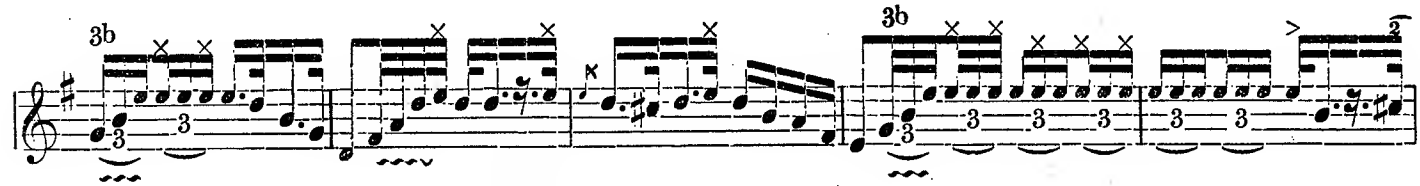
FRANK B. CONVERSE.
ARRANGED.

Banjo Style.

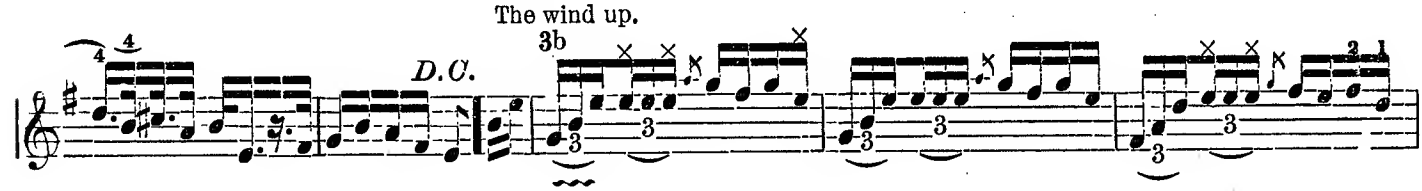


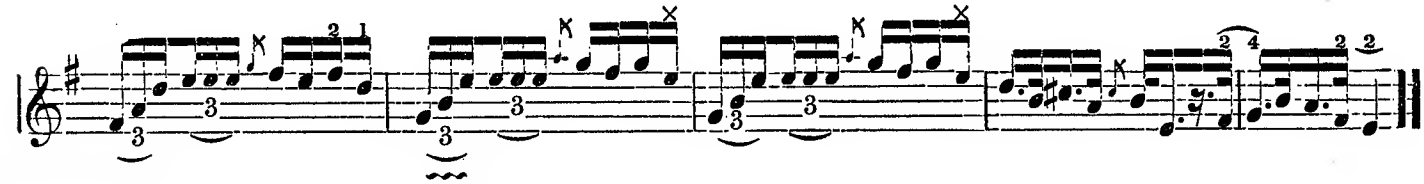






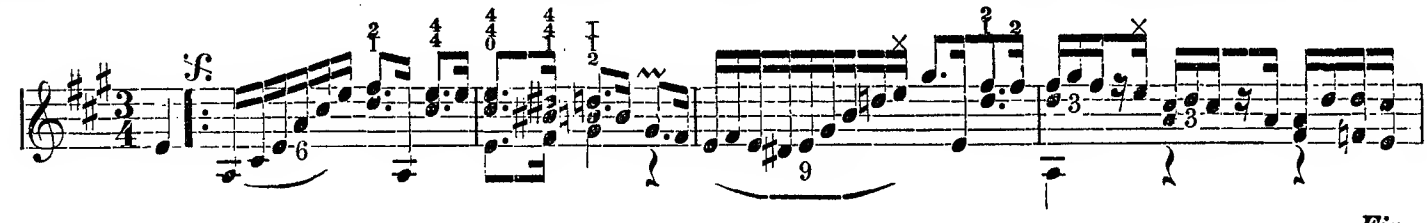
Presto.
The wind up.

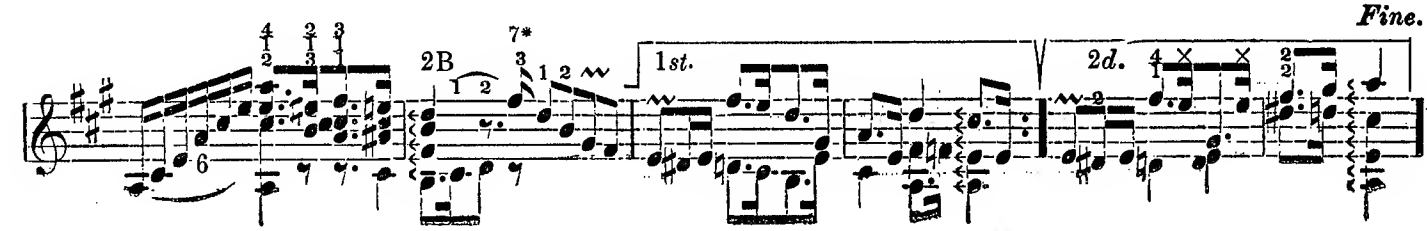




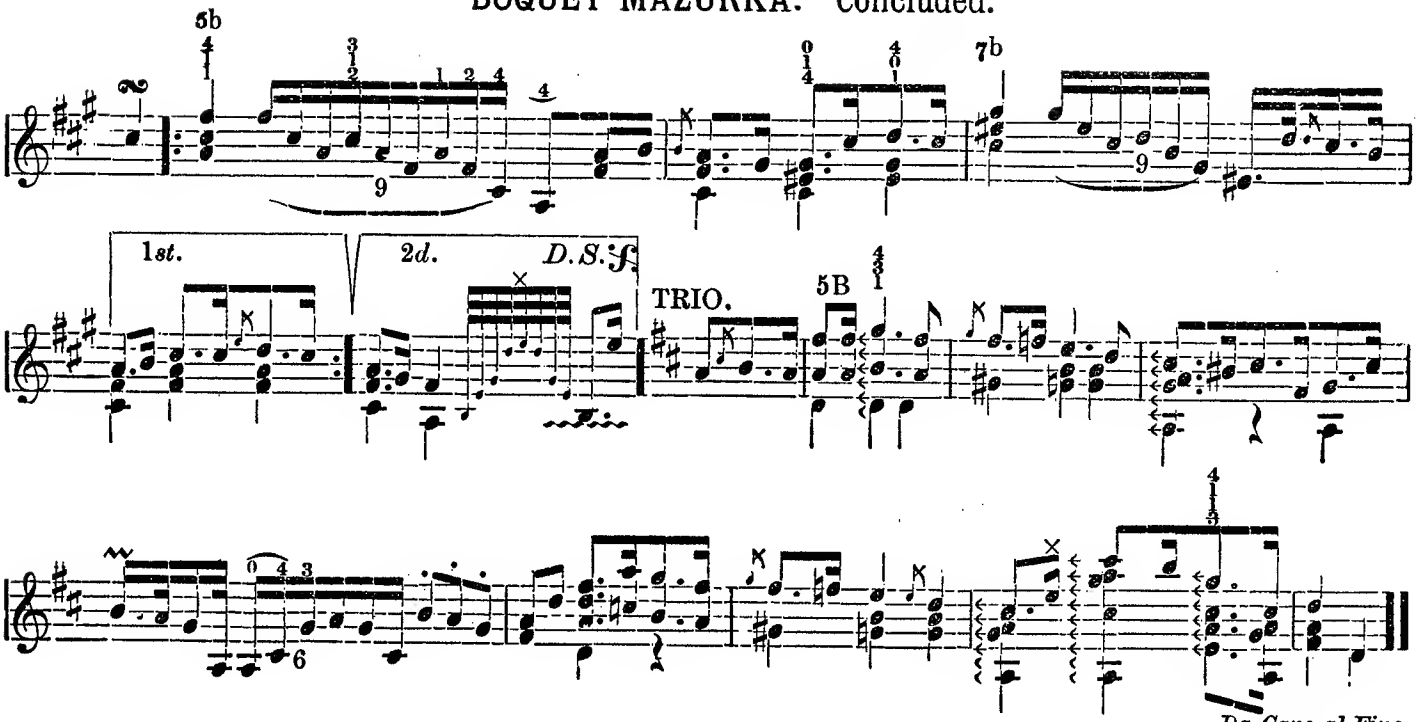
BOQUET MAZURKA.

FRANK B. CONVERSE.
ORIGINAL.





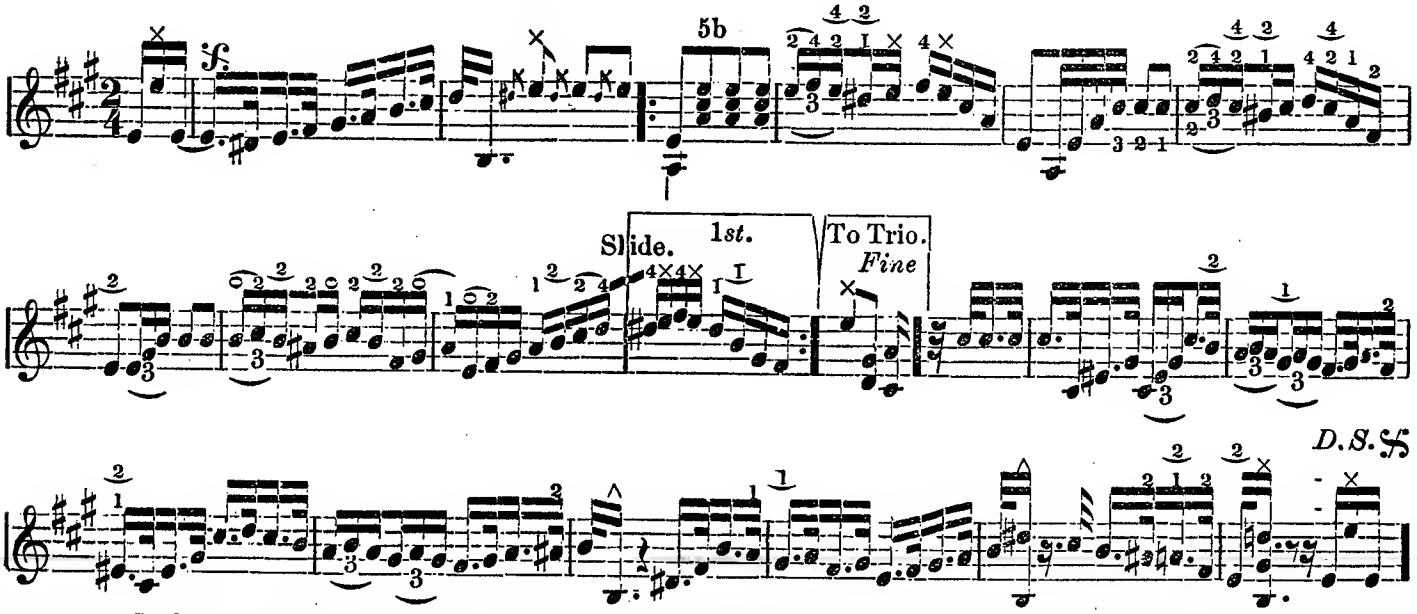
BOQUET MAZURKA. Concluded.



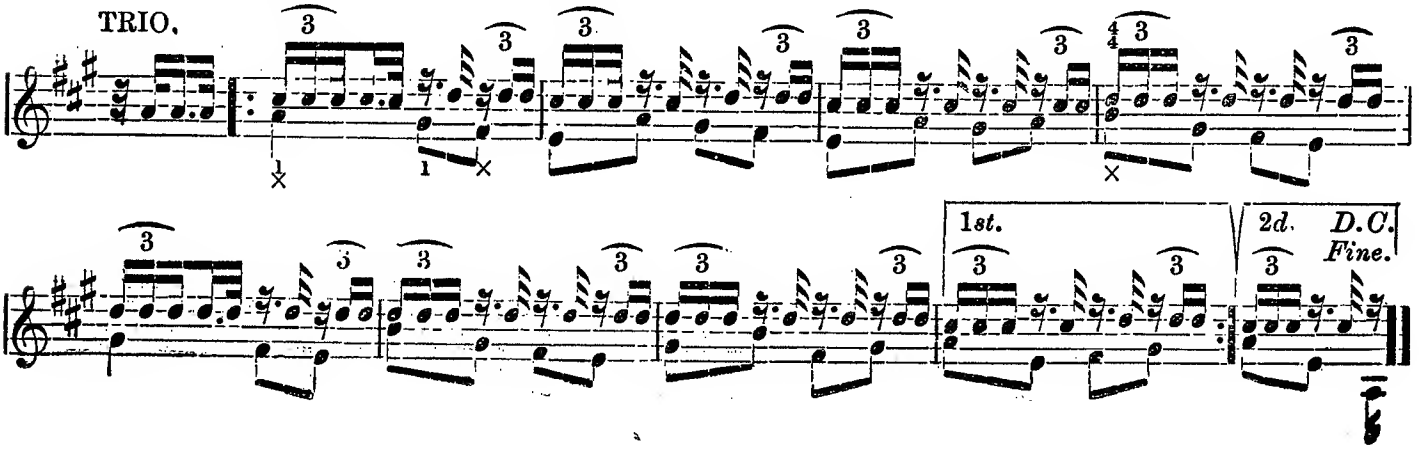
Da Capo al Fine.

LILLIPUT POLKA. GUITAR STYLE.

FRANK B. CONVERSE.
ORIGINAL.



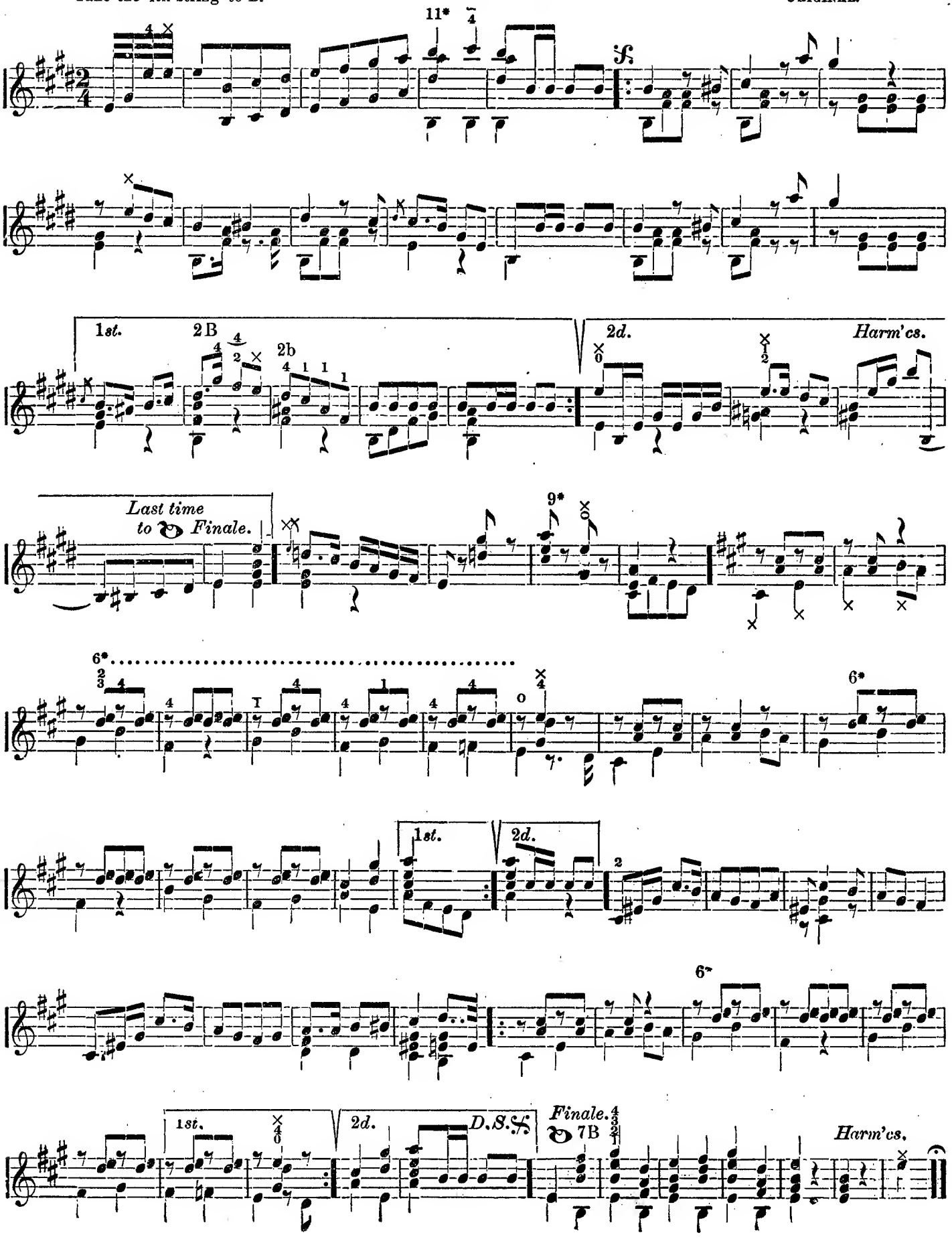
Broken tremolo. Execute the entire strain with the thumb and fore-finger.



THE VASSAR GALOP.

FRANK B. CONVERSE.
ORIGINAL.

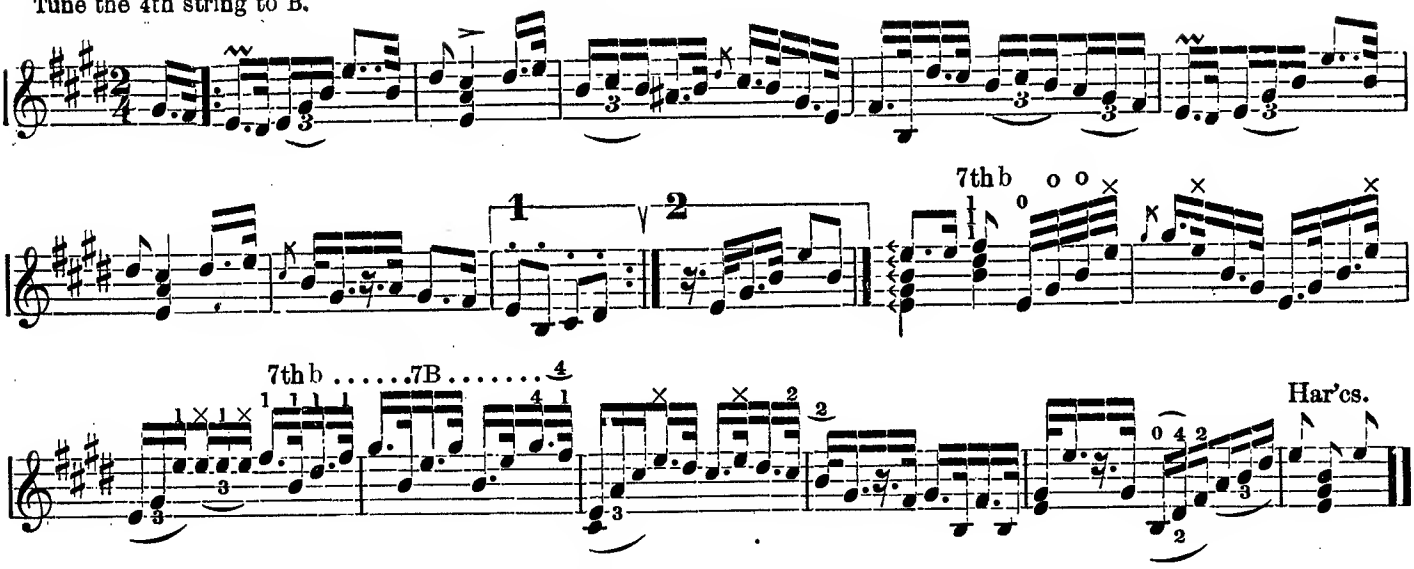
Tune the 4th string to B.



Tune the 4th string to B.

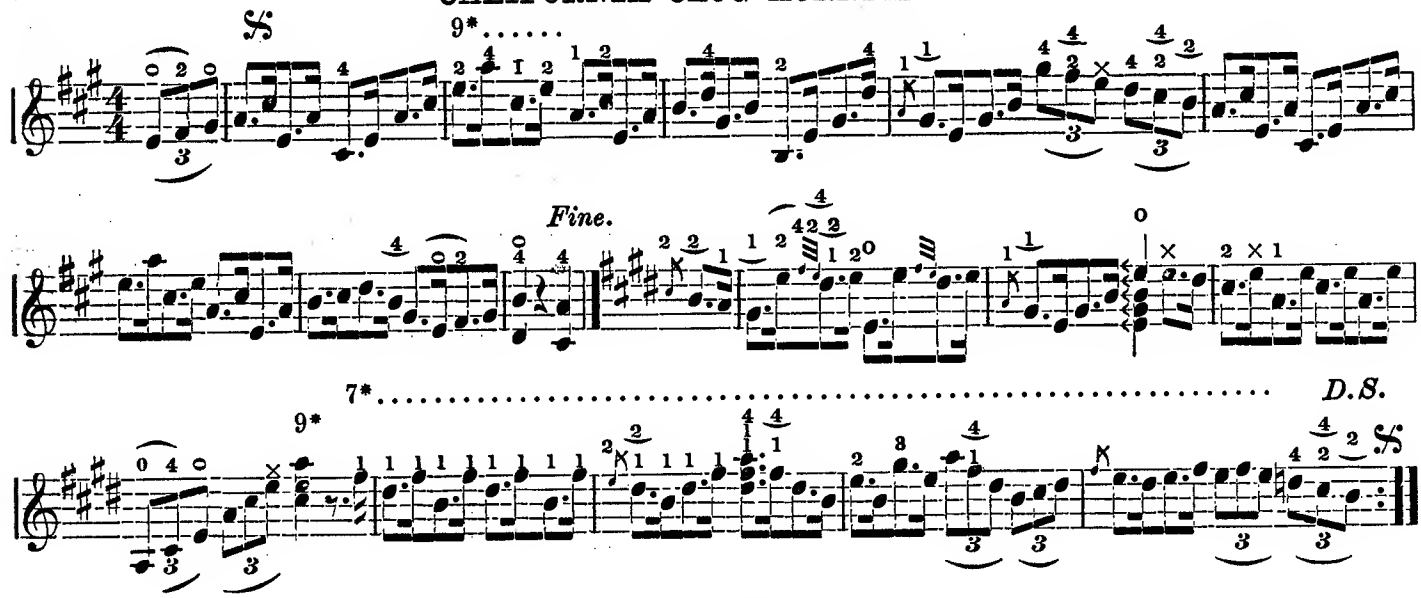
ANNIE LAURI JIG.

ARRANGED.



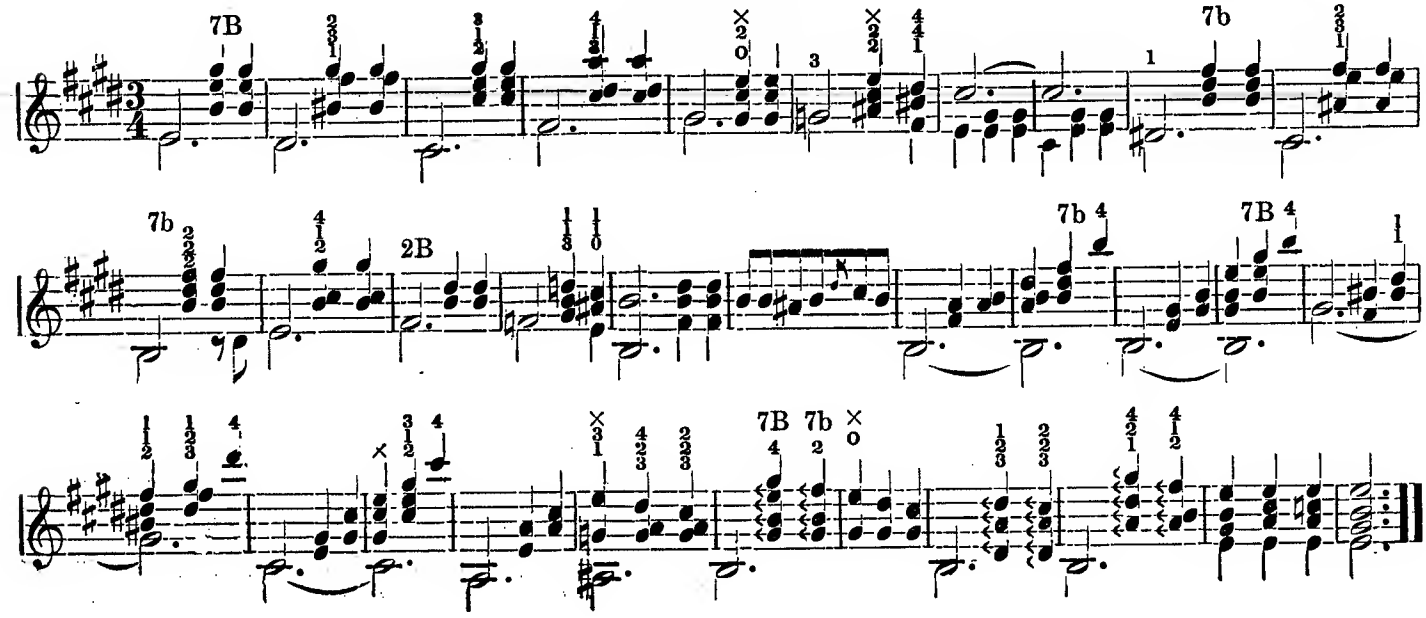
CALIFORNIA CLOG HORNPIPE.

ARRANGED.

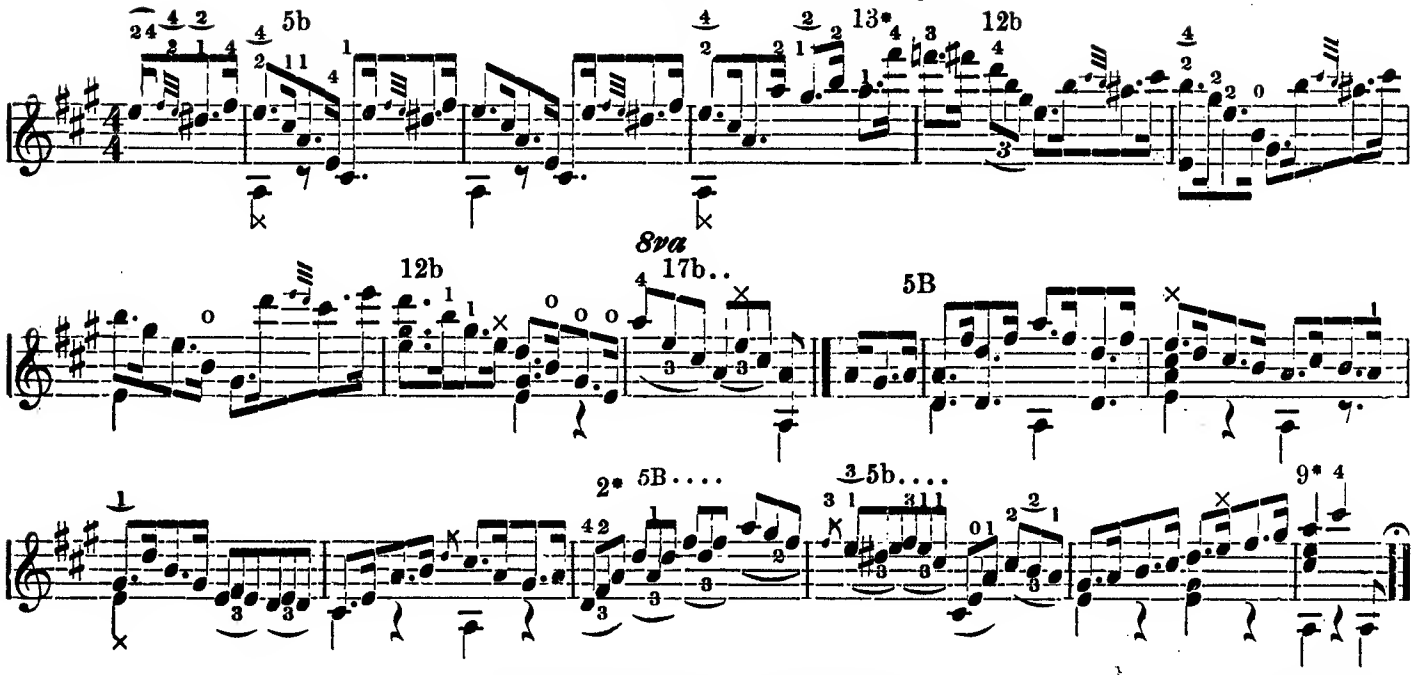


PRELUDE.

ARRANGED.

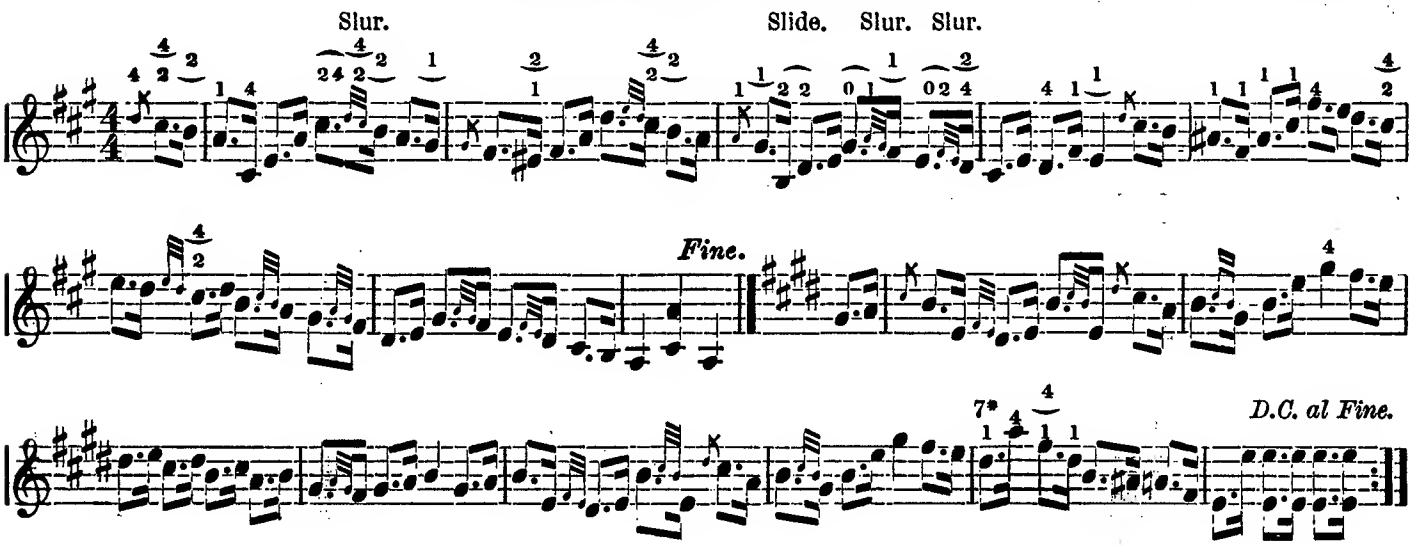


PAS DE MATELOT. Guitar Style.



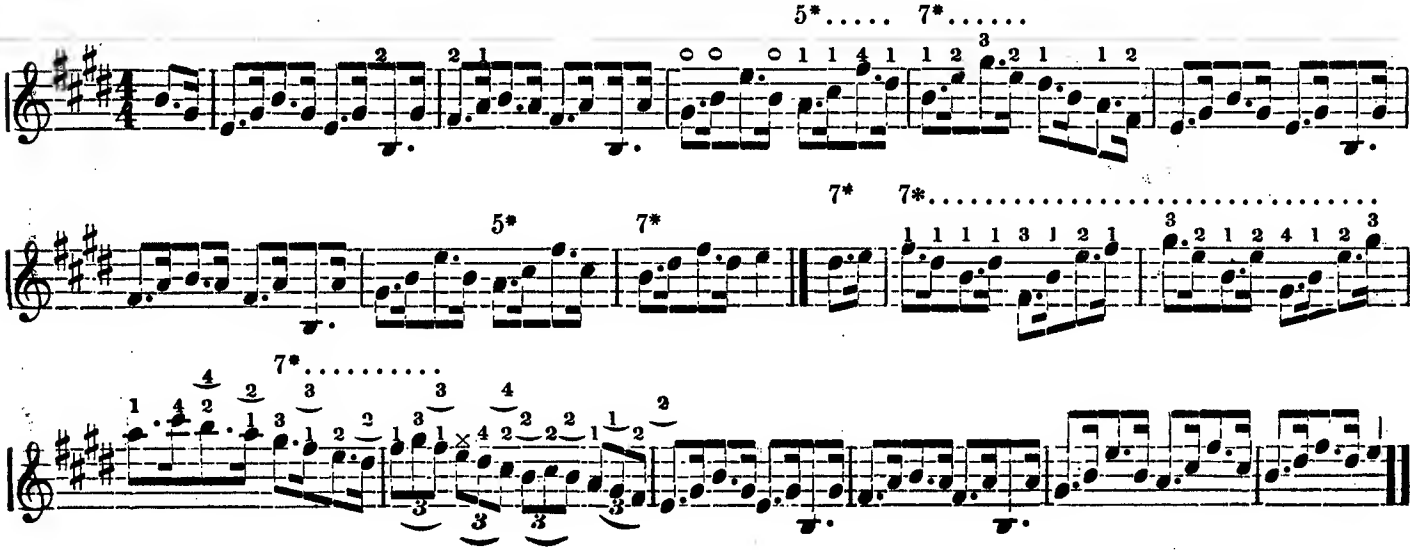
EUREKA CLOG HORNPIPE.

ARRANGED.



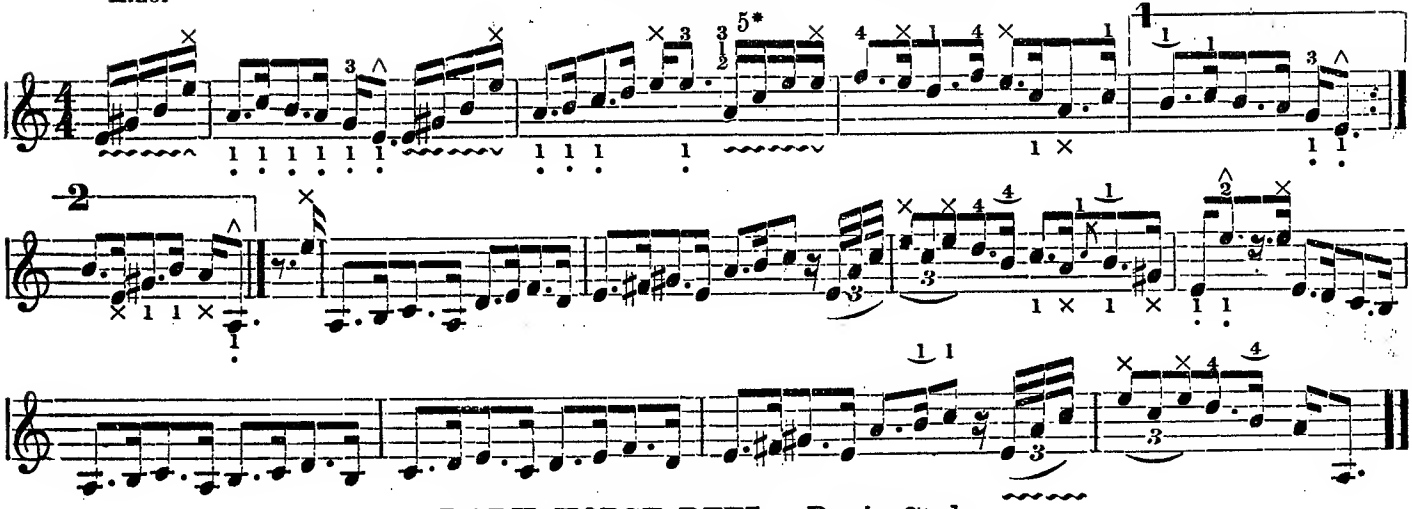
WATERLOO CLOG HORNPIPE.

ARRANGED.



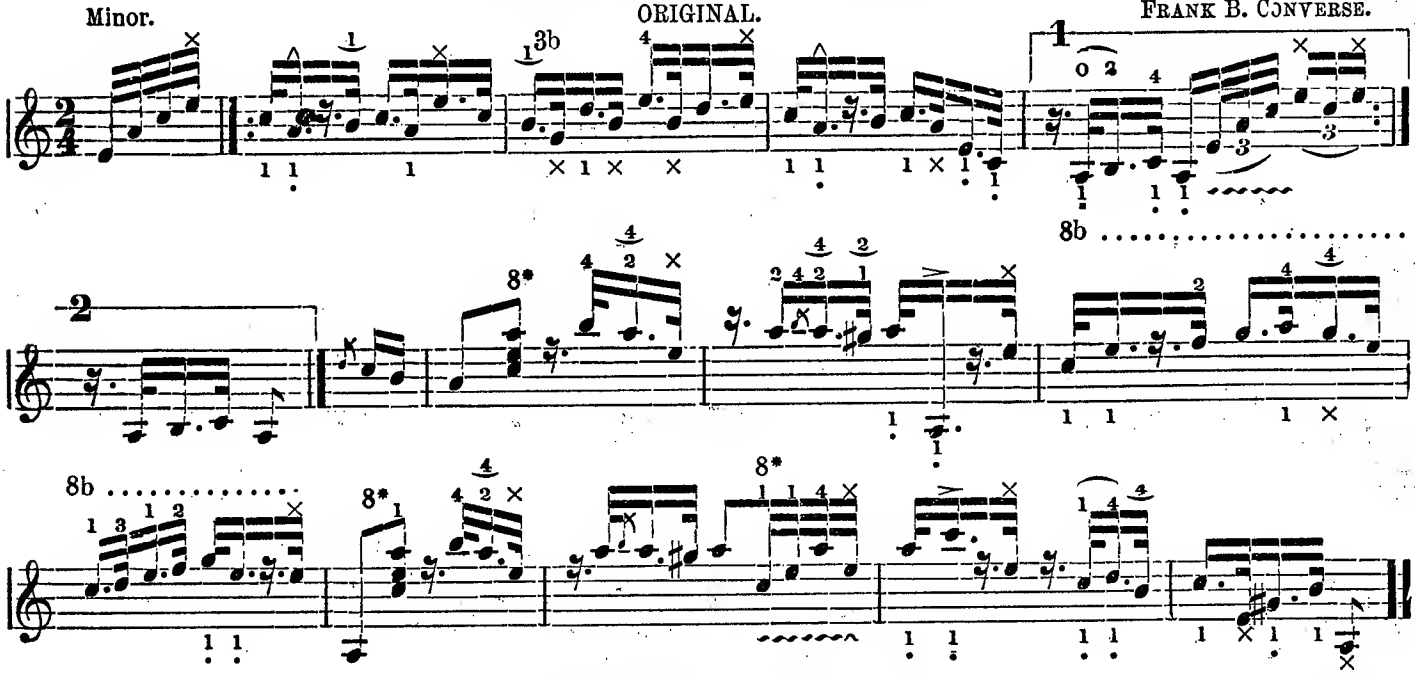
OLD "TUCKAPAW" JIG. Banjo Style.

Minor- ORIGINAL. FRANK B. CONVERSE.



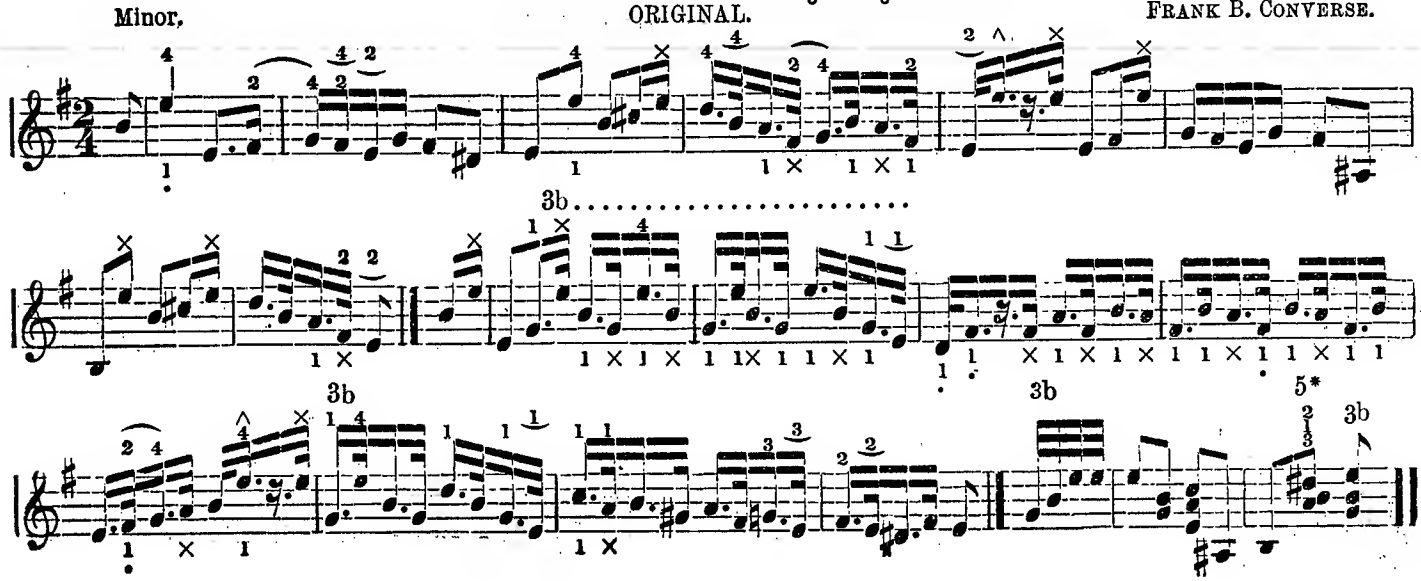
DARK HORSE REEL. Banjo Style.

Minor. ORIGINAL. FRANK B. CONVERSE.



TEXAS REEL. Banjo Style.

Minor. ORIGINAL. FRANK B. CONVERSE.

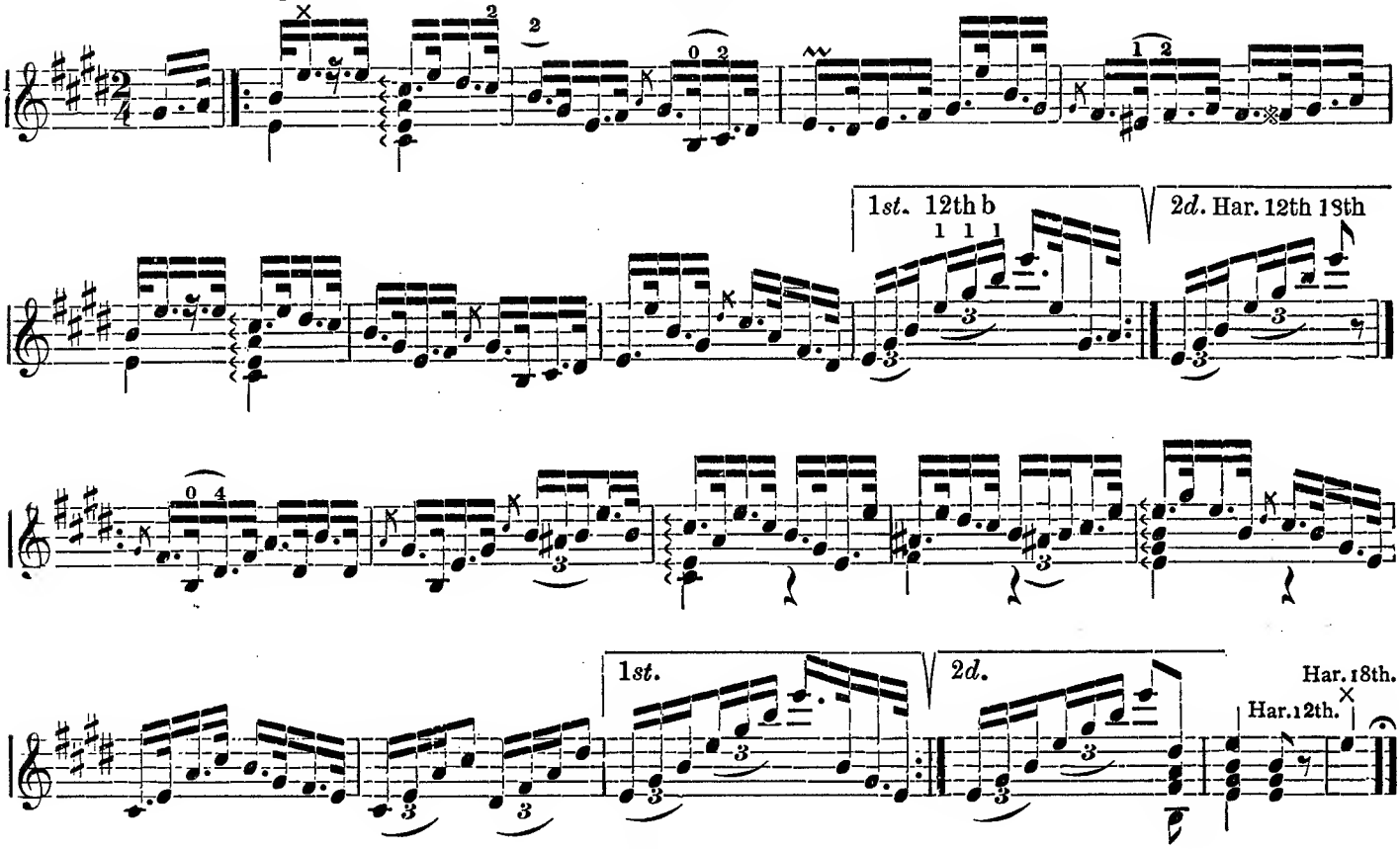


CARNIVAL JIG.

Tune the 4th string to B.

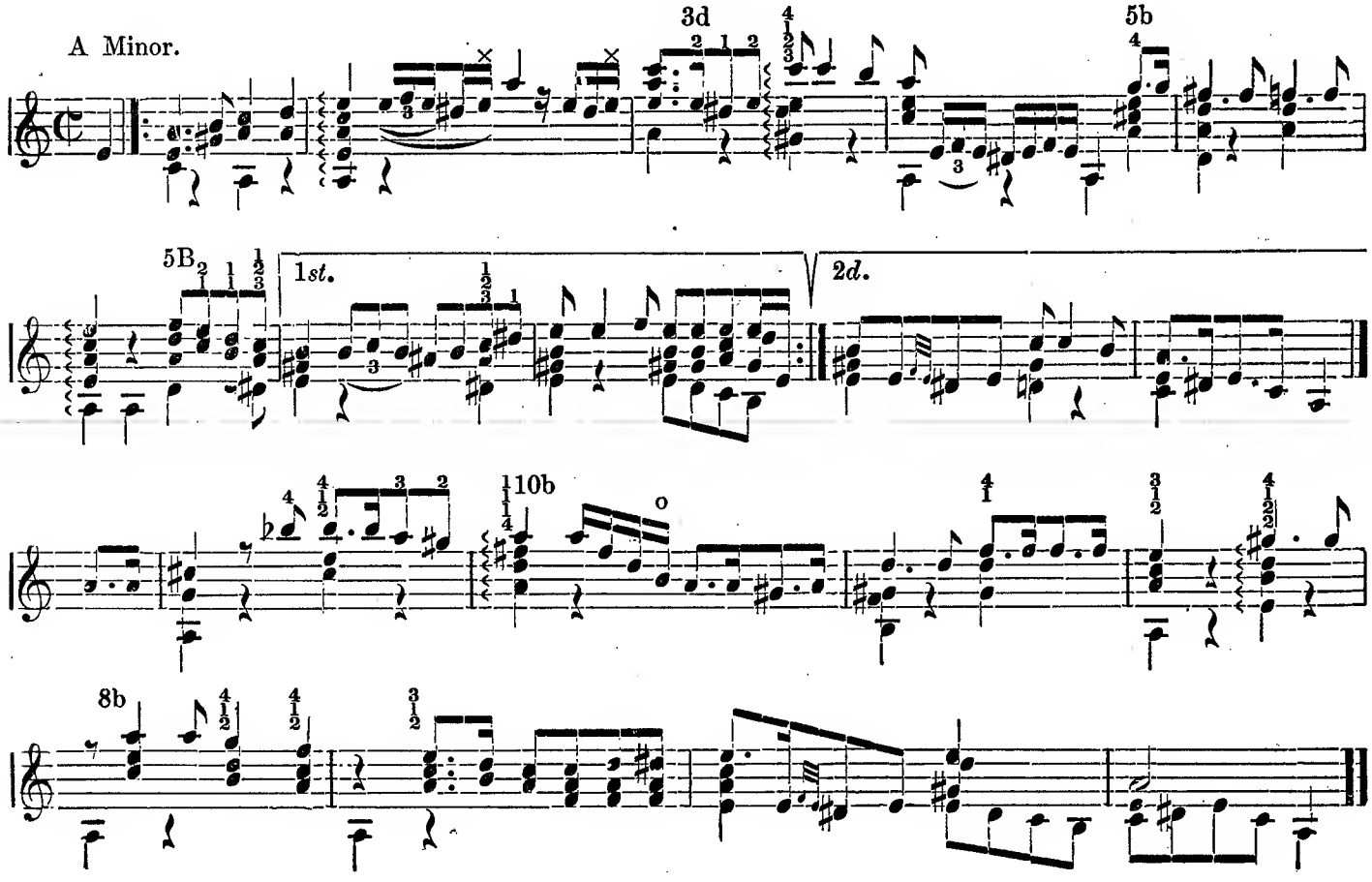
ORIGINAL.

FRANK B. CONVERSE.



PRELUDE.

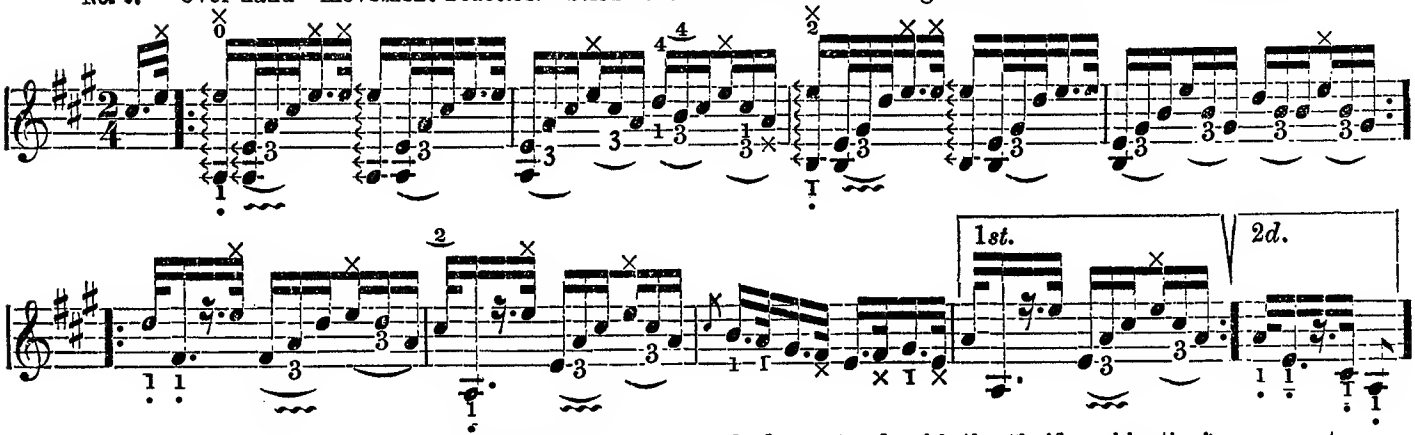
ARRANGED.



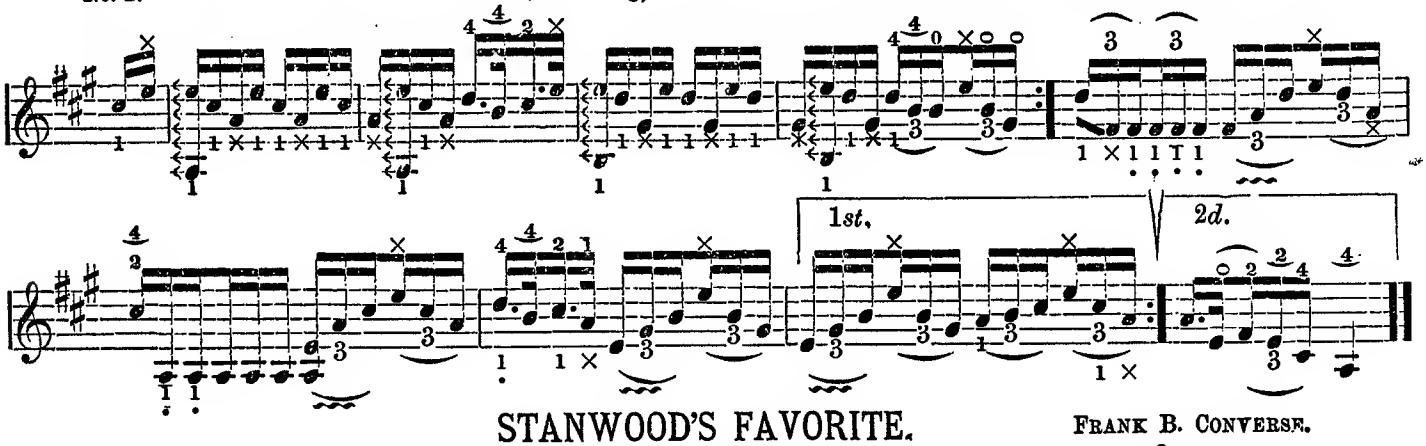
PHILADELPHIA VARIED. BANJO STYLE.

ARRANGED.

No. 1. "Over hand" movement Practice. Strike the fourth and fifth strings with the "Hammer" movement.

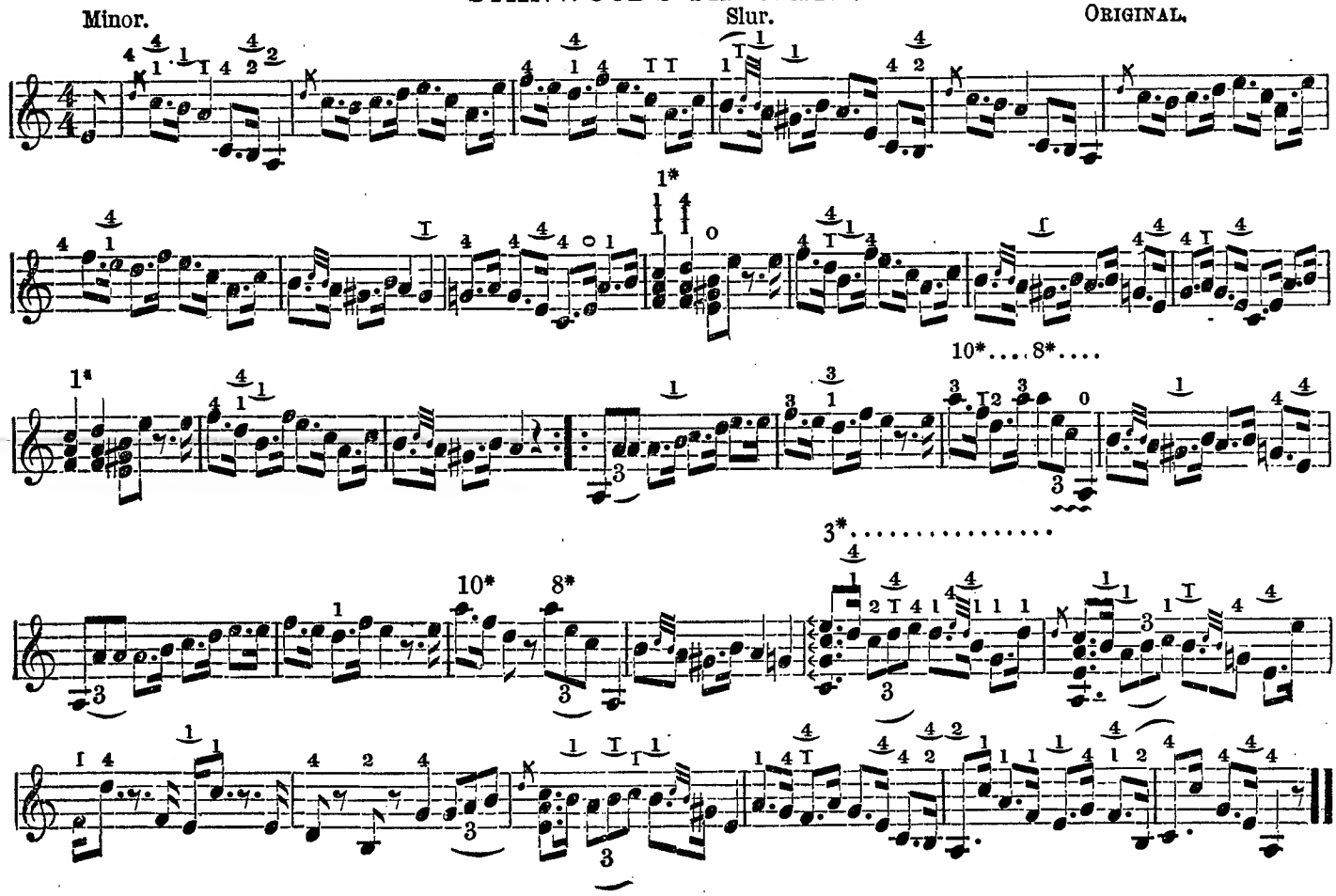


No. 2. Over hand movement. The Es (5th string) unmarked are struck with the "half combination" movement.



STANWOOD'S FAVORITE.

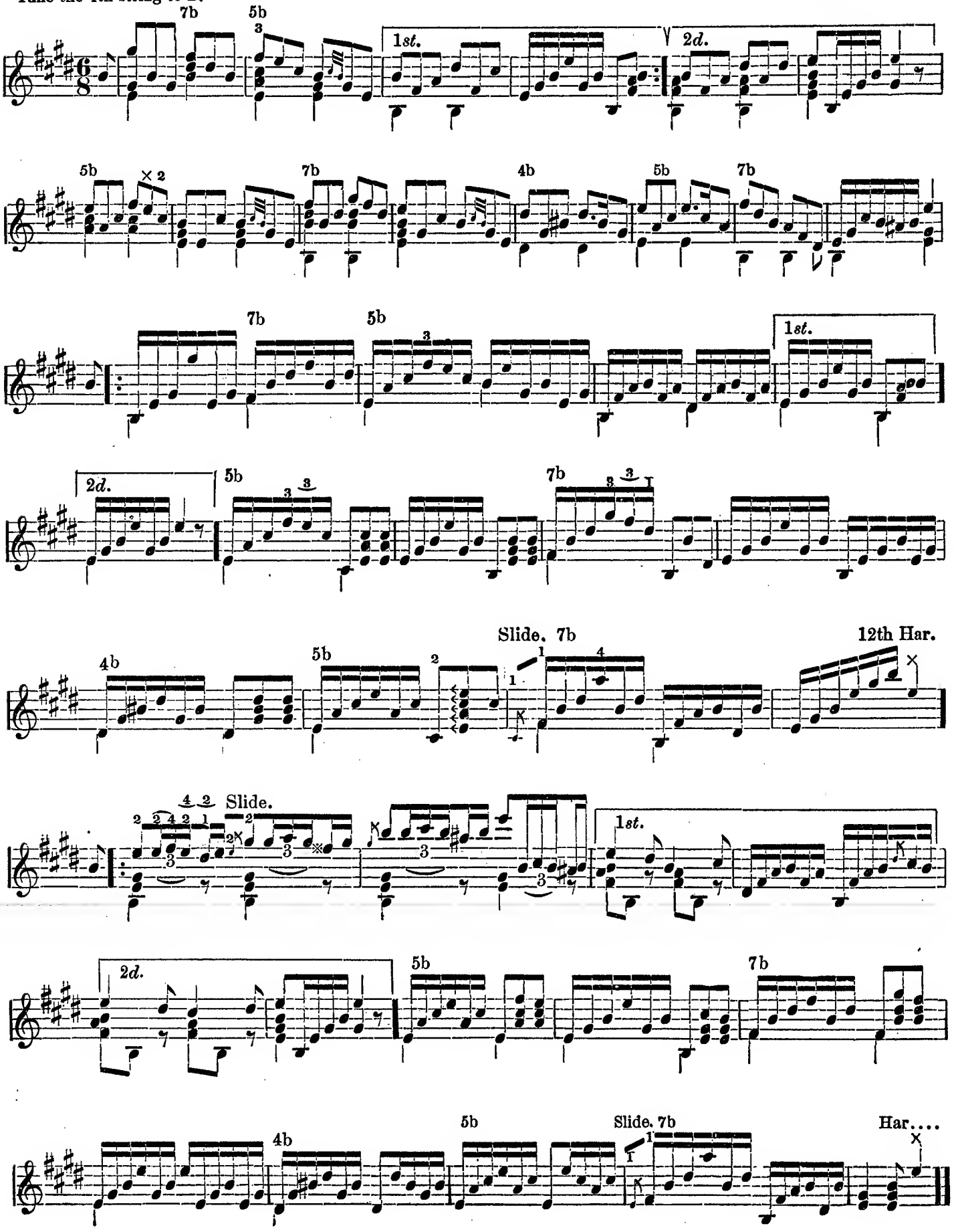
FRANK B. CONVERSE.
ORIGINAL.



THE SPANISH FANDANGO. (CHARATERISTIC) GUITAR STYLE.

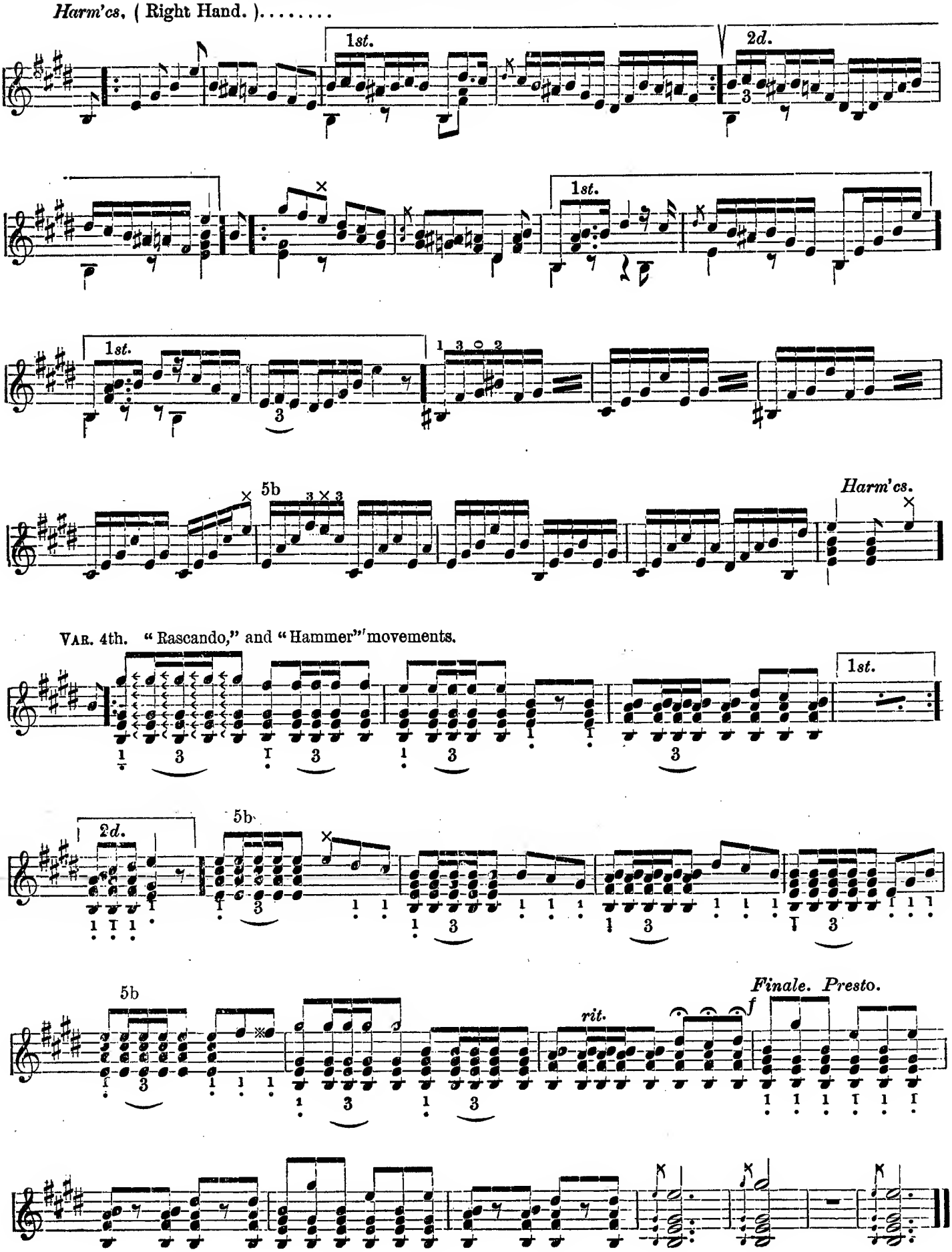
Tune the 4th string to B.

ARRANGED.



THE SPANISH FANDANGO. Concluded.

Harm'cs. (Right Hand.).....

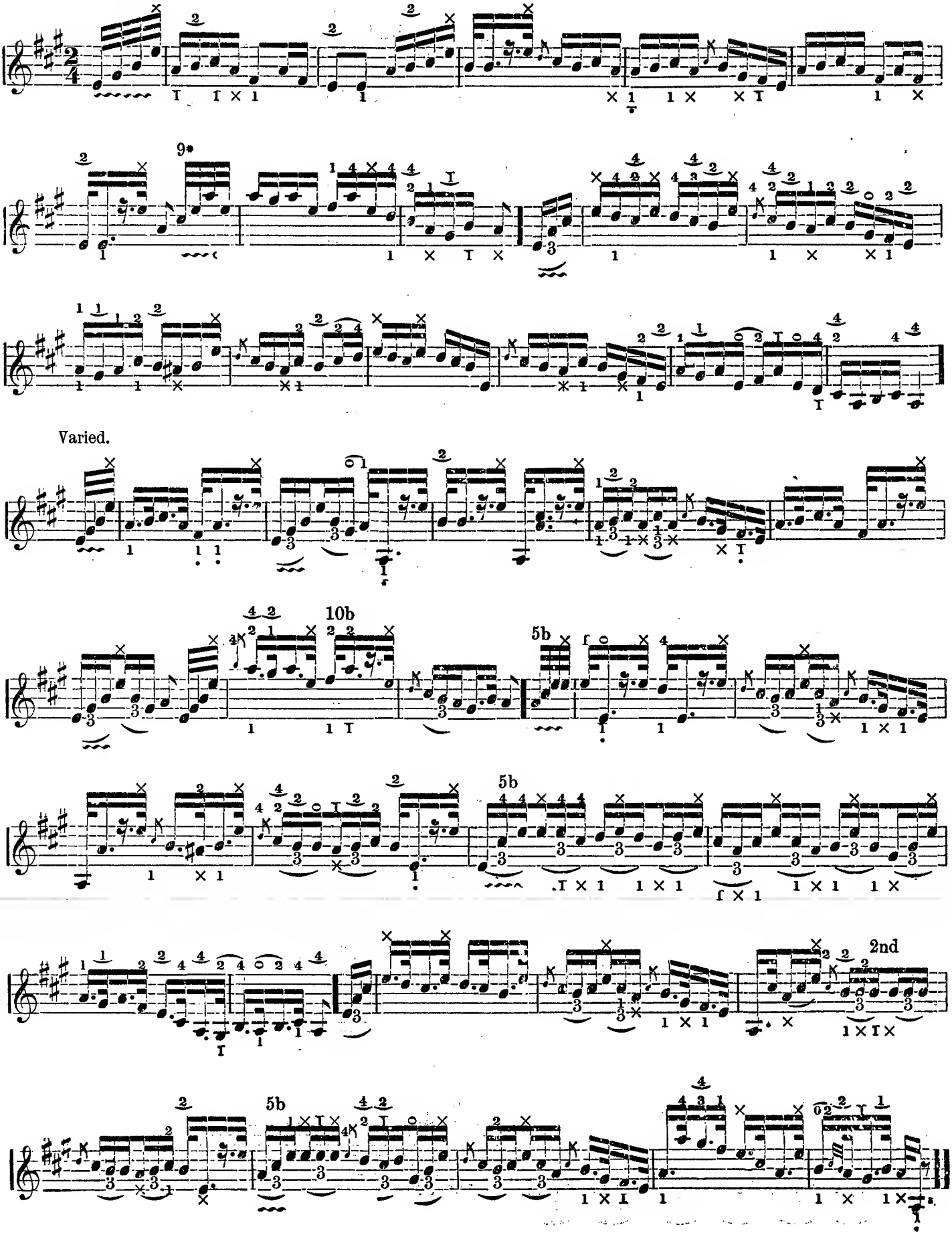


VAR. 4th. "Rascando," and "Hammer" movements.

ARKANSAS TRAVELLER. VARIED.

BANJO STYLE.

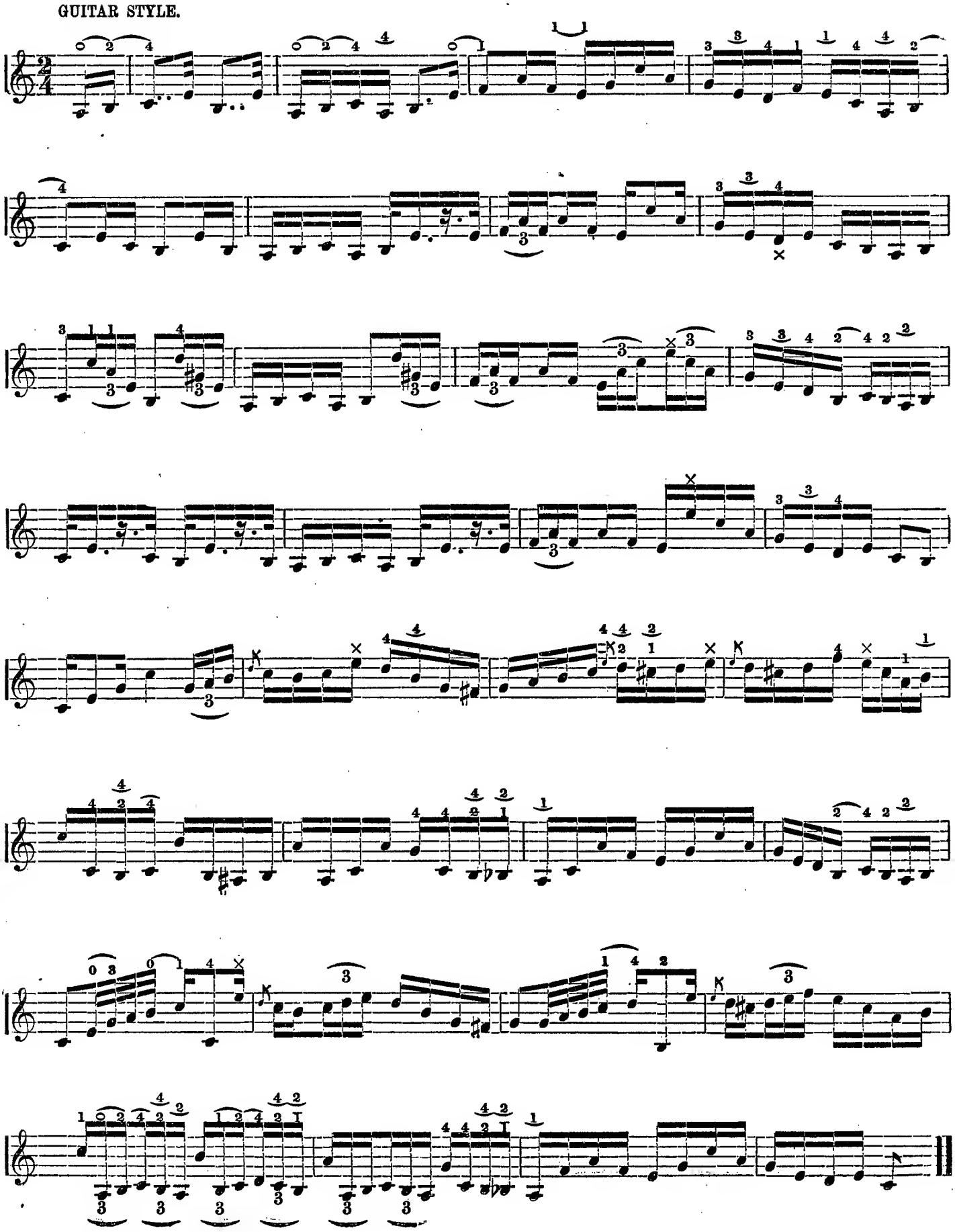
FRANK B. CONVERSE.
ARRANGED.



THE OLD INDIAN JIG.

FRANK B. CONVERSE,
ORIGINAL.

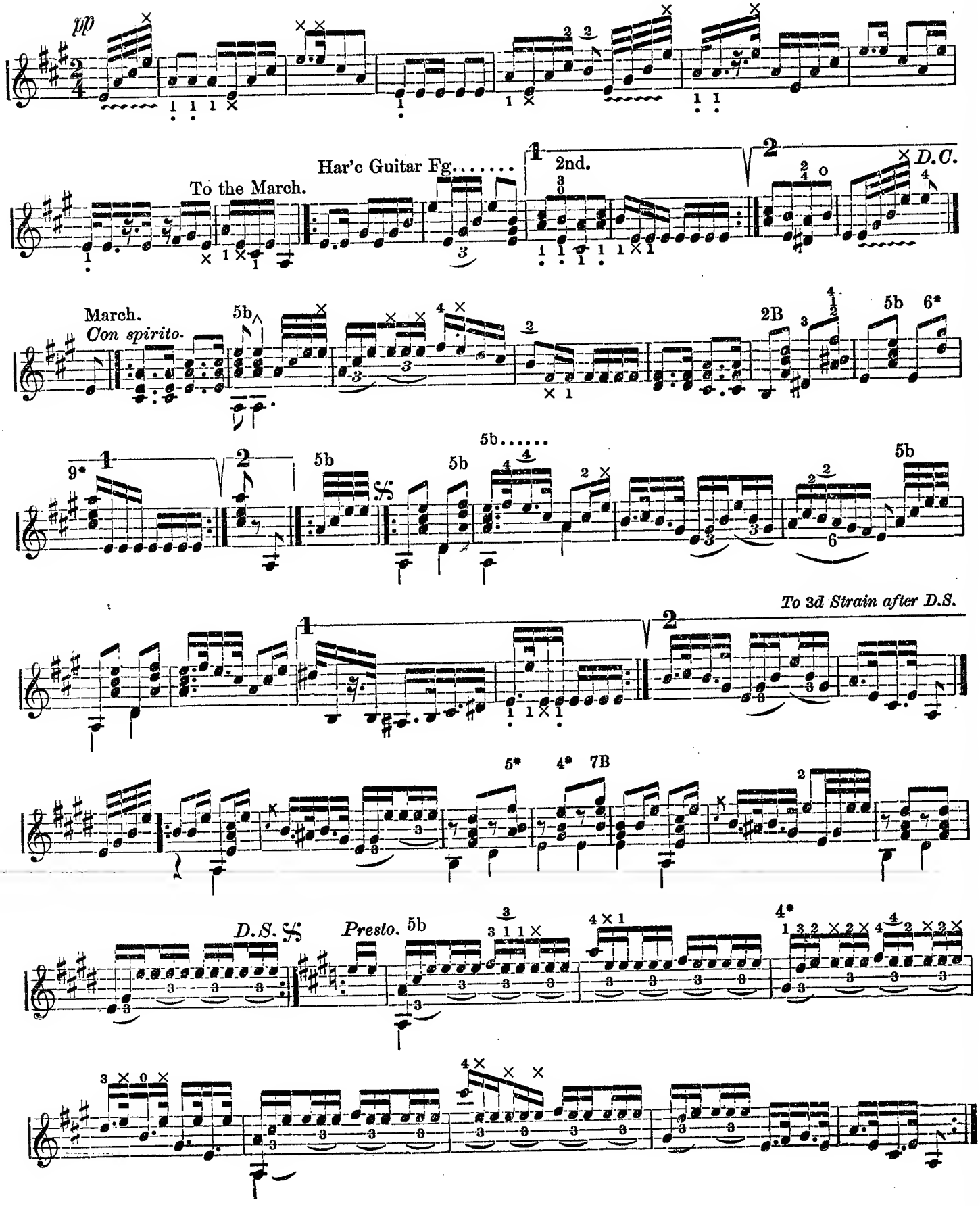
GUITAR STYLE.



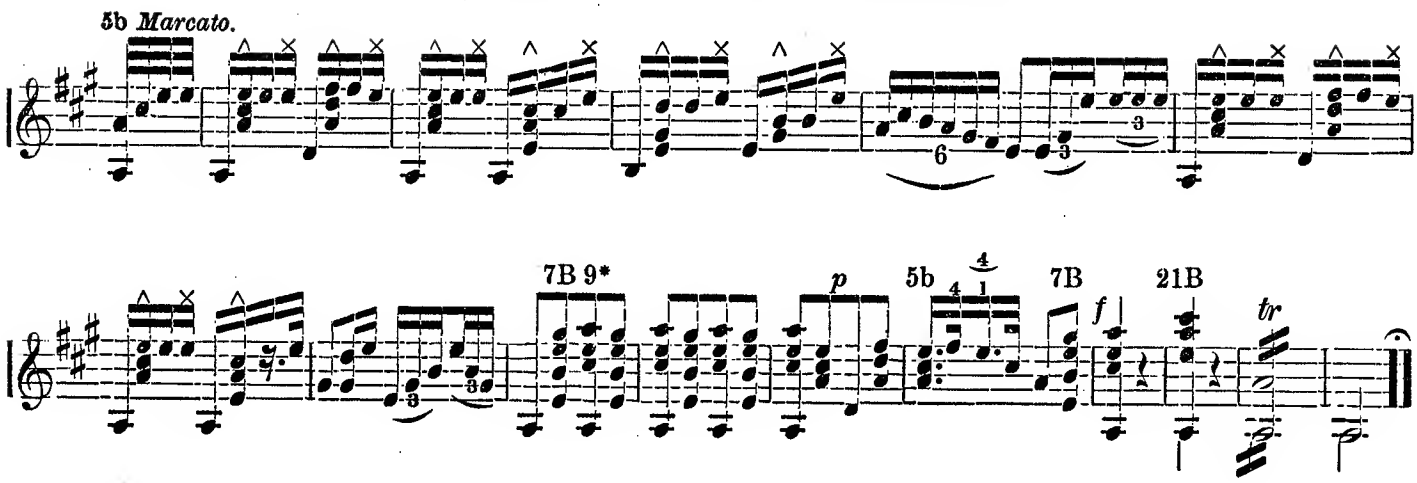
THE CONGO PATROL. (CHARACTERISTIC.) Banjo Style.

ORIGINAL.

FRANK B. CONVERSE.



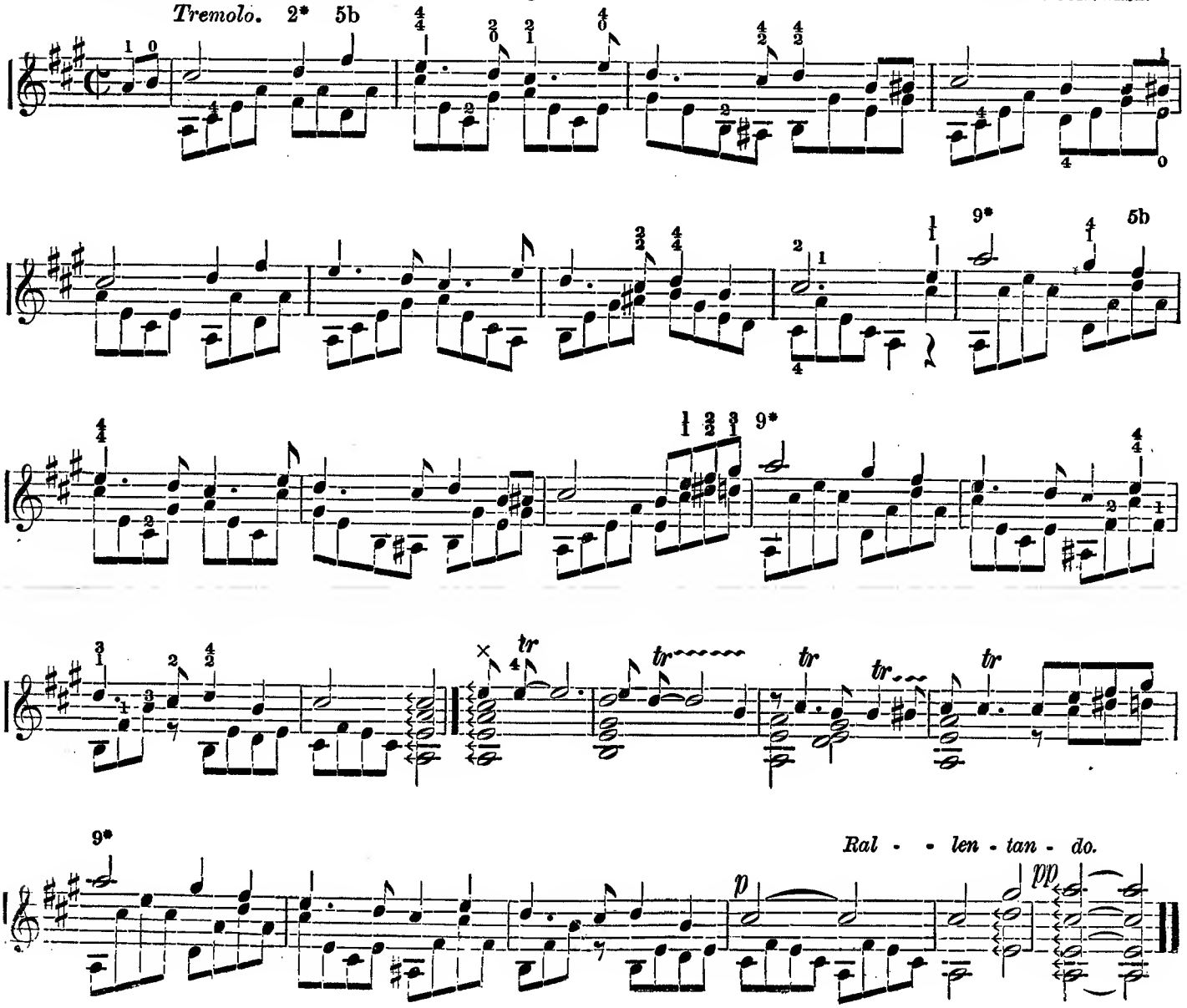
THE CONGO PATROL. Concluded.

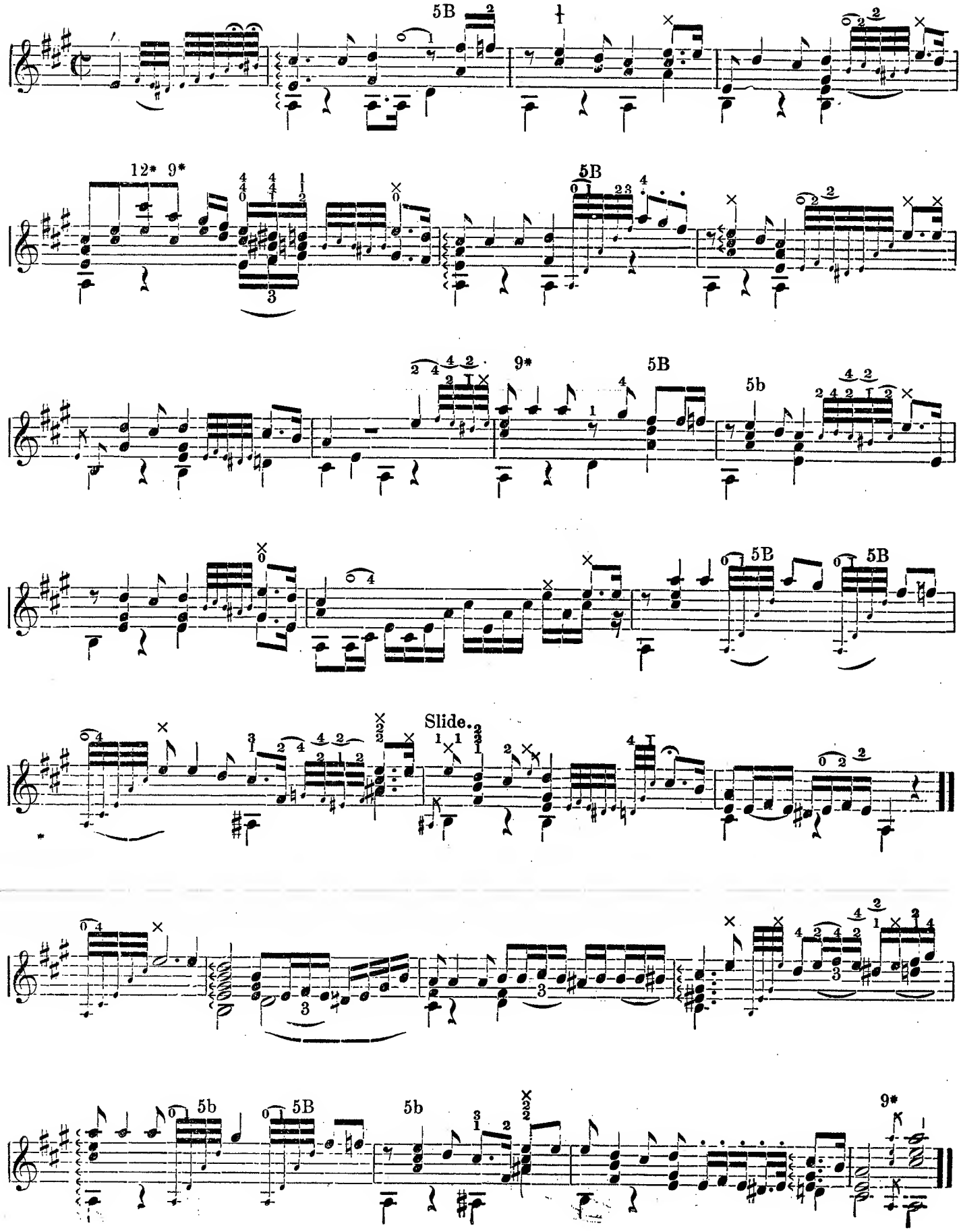


HOME, SWEET HOME, TREMOLO.

The Tremolo Notes have their stems turned up.

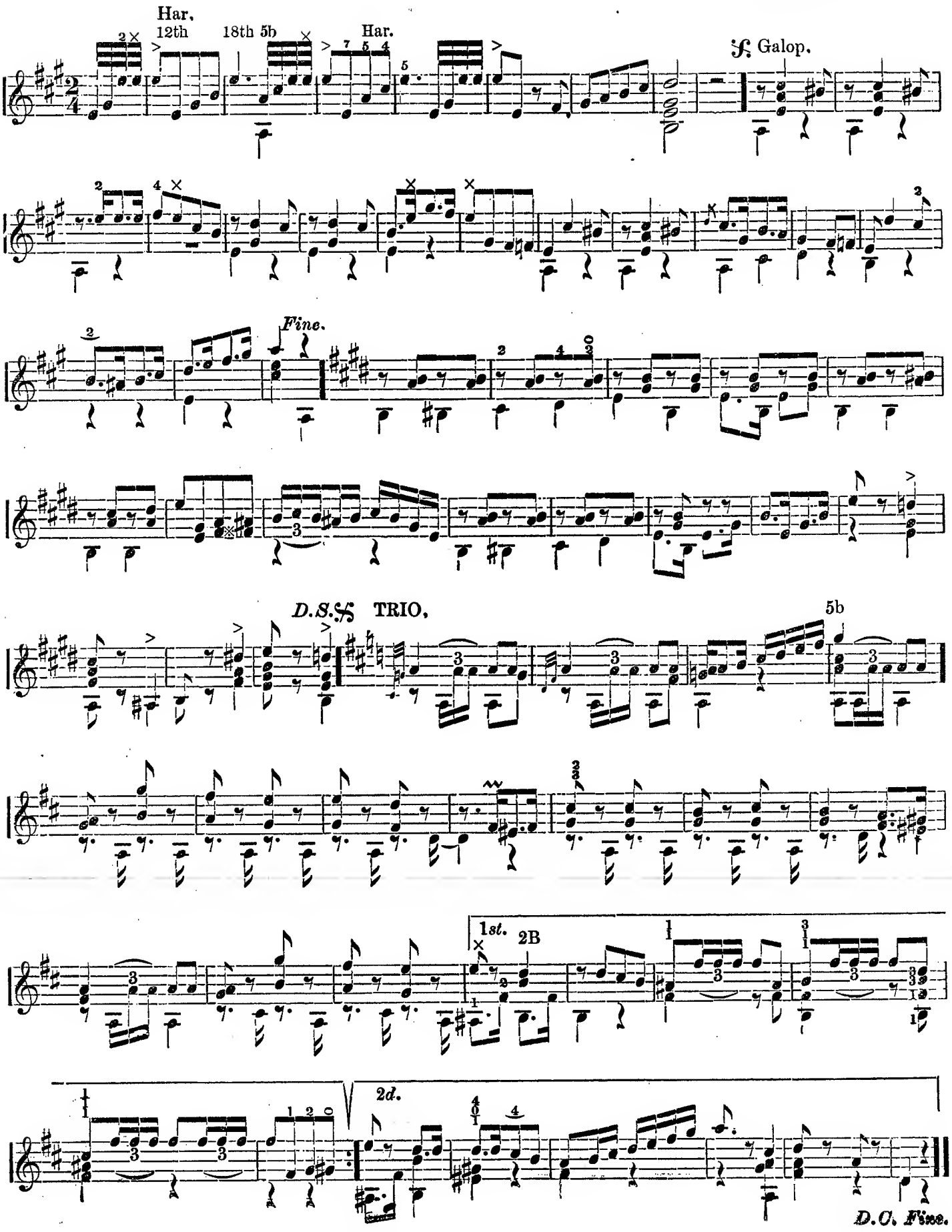
FRANK B. CONVERSE.




5B
12* 9*
5B
9*
5B
5b
5B
5B
Slide.
5b
5B
5b
9*

THE AURORA GALOP.

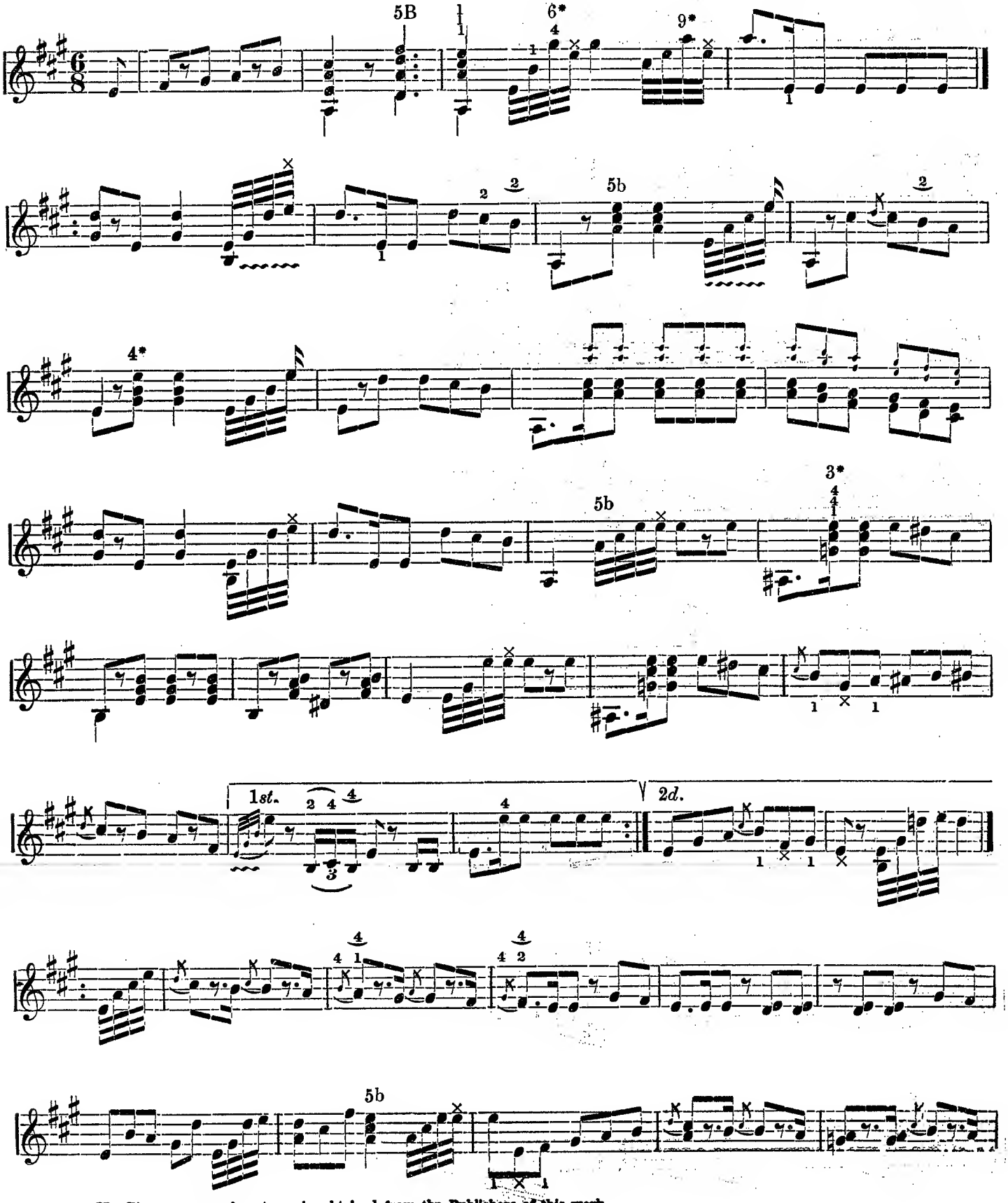
FRANK B. CONVERSE.
ORIGINAL.



* THE 22nd REGIMENT MARCH. Banjo Style.

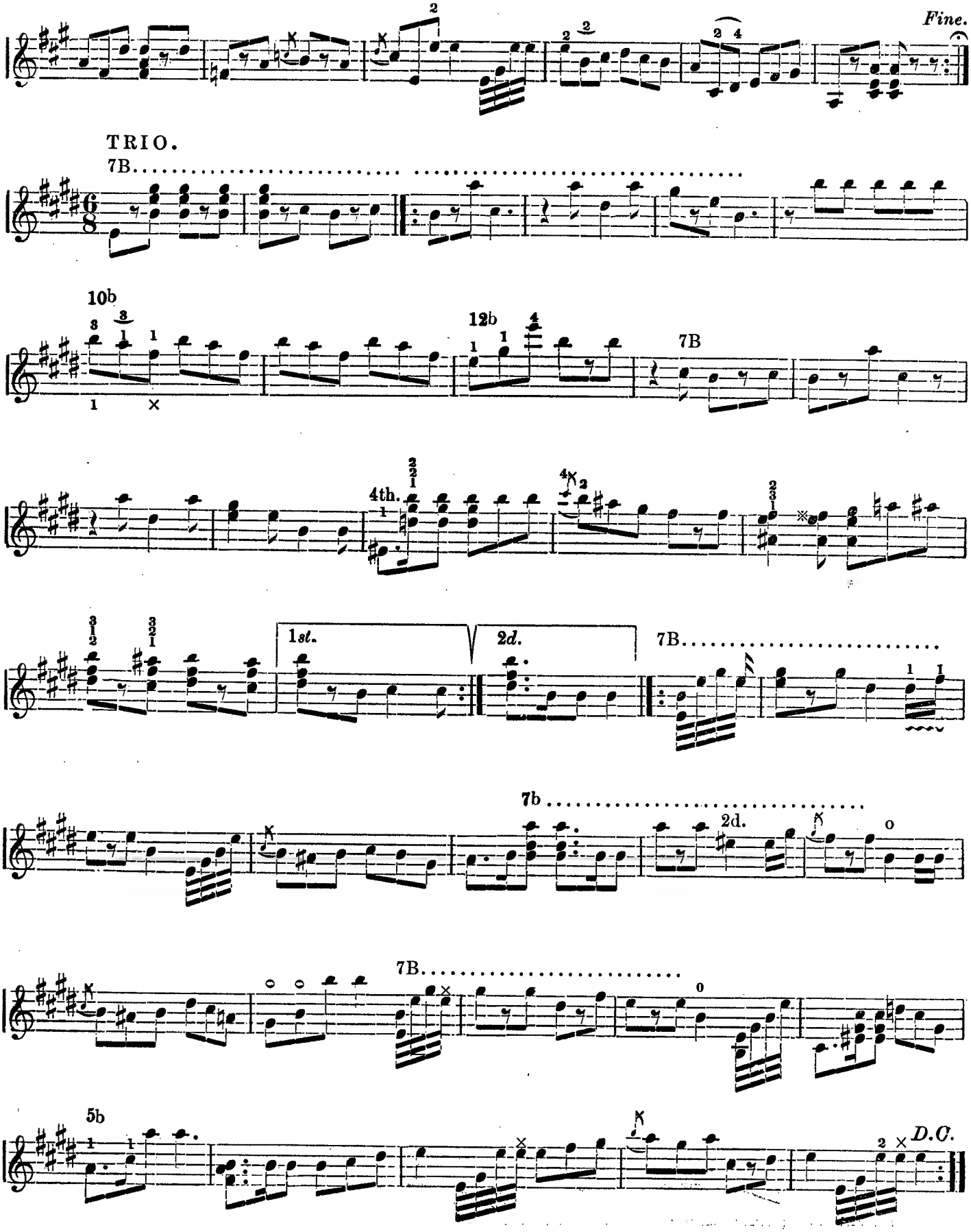
(FRIEDERICK'S MARCH.)

Composed by GUNG'L. Arr'd by FRANK B. CONVERSE.



* The Piano accompaniment can be obtained from the Publishers of this week.

THE 22nd REGIMENT MARCH. Concluded.

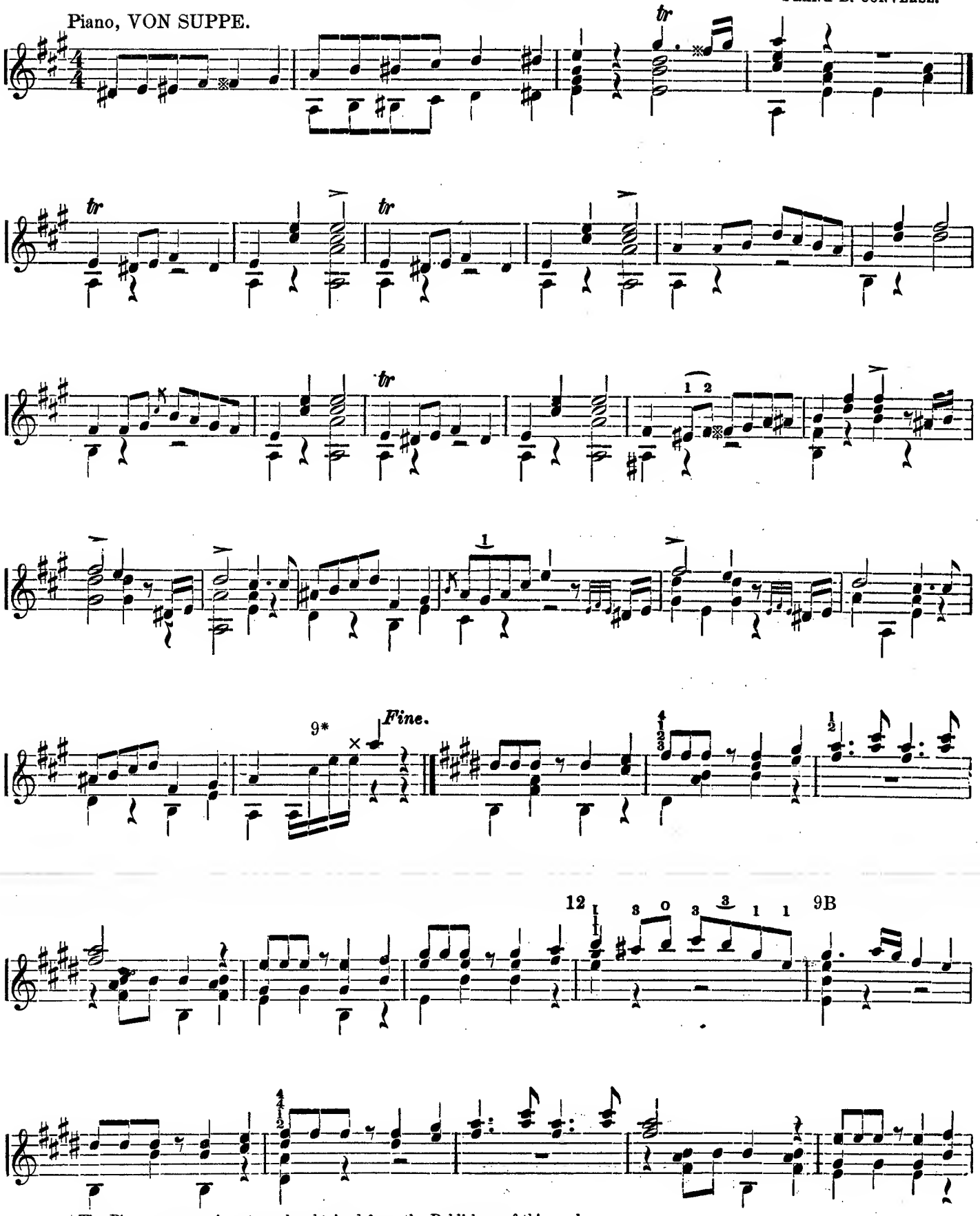


THE DEVILS MARCH. Guitar Style.

ARRANGED.

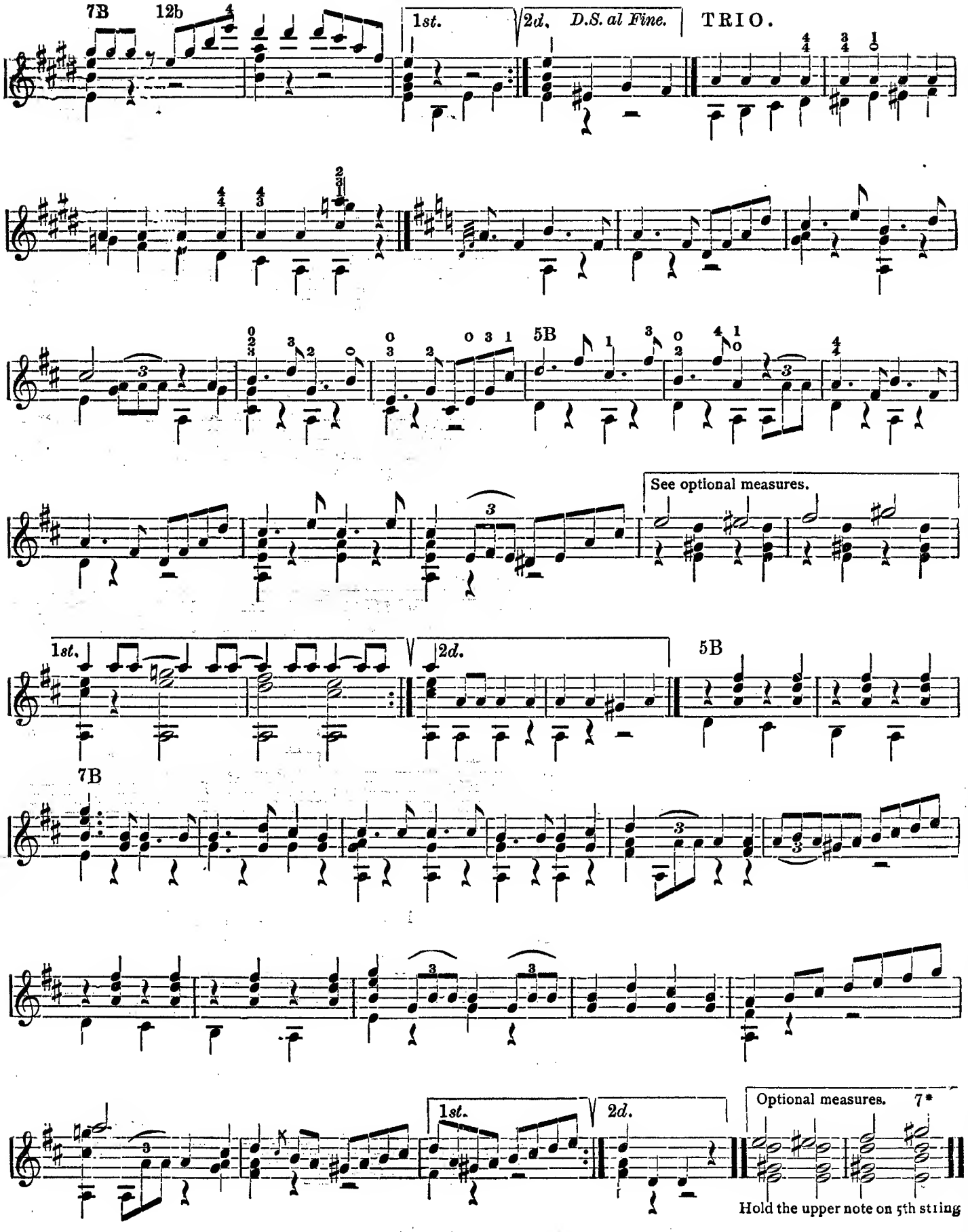
FRANK B. CONVERSE.

Piano, VON SUPPE.



* The Piano accompaniment can be obtained from the Publishers of this work.

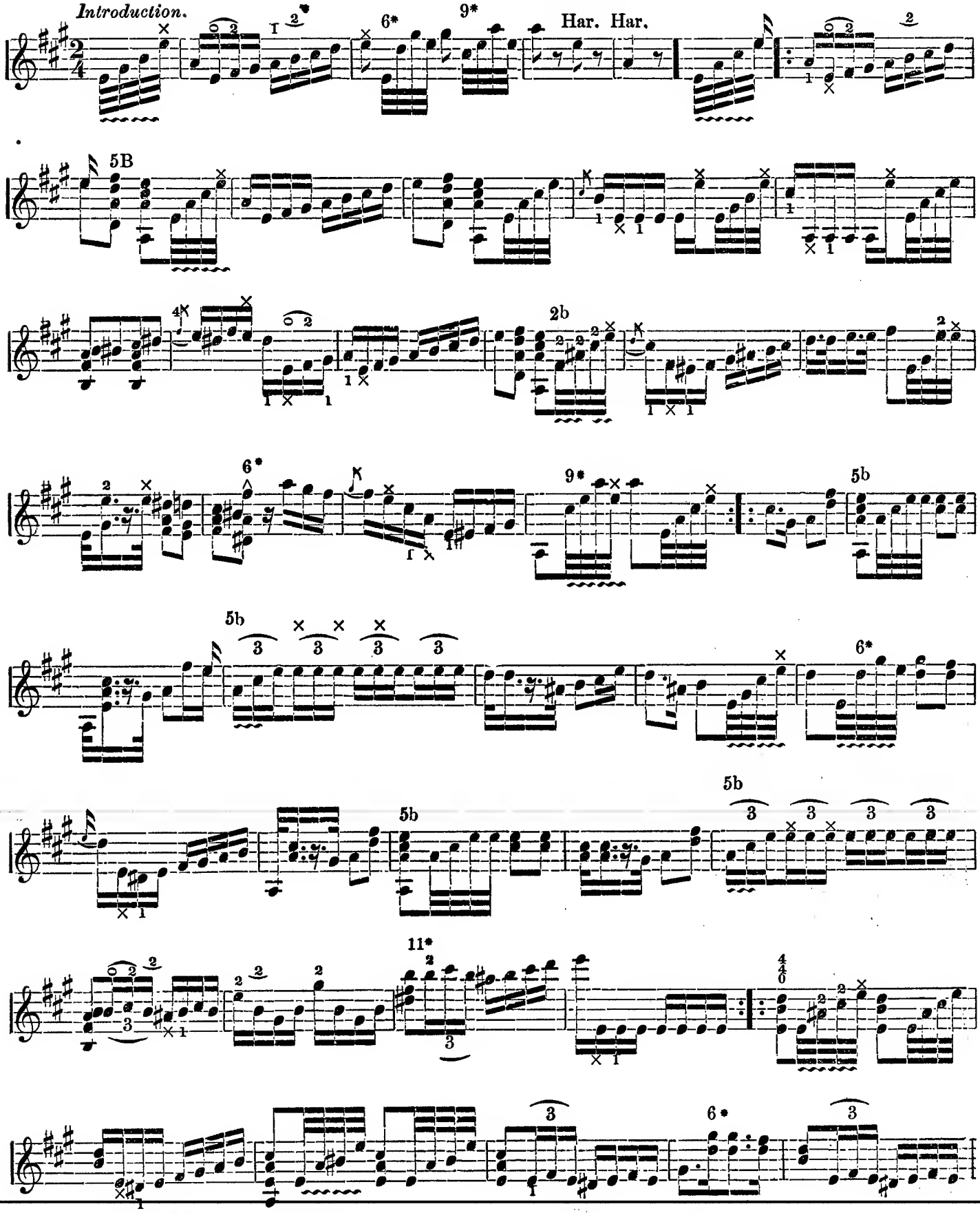
THE DEVIL'S MARCH. Concluded.



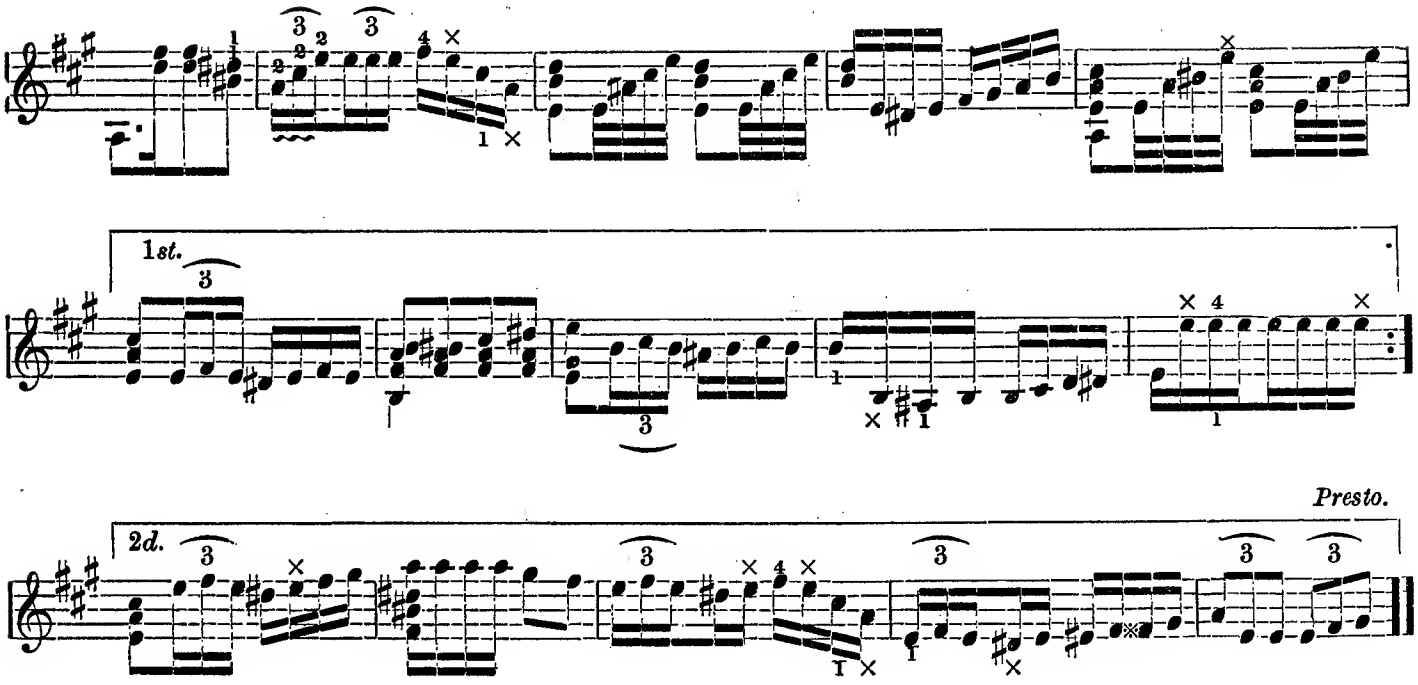
* MARCH-MEDLEY. BANJO STYLE.

ORIGINAL.

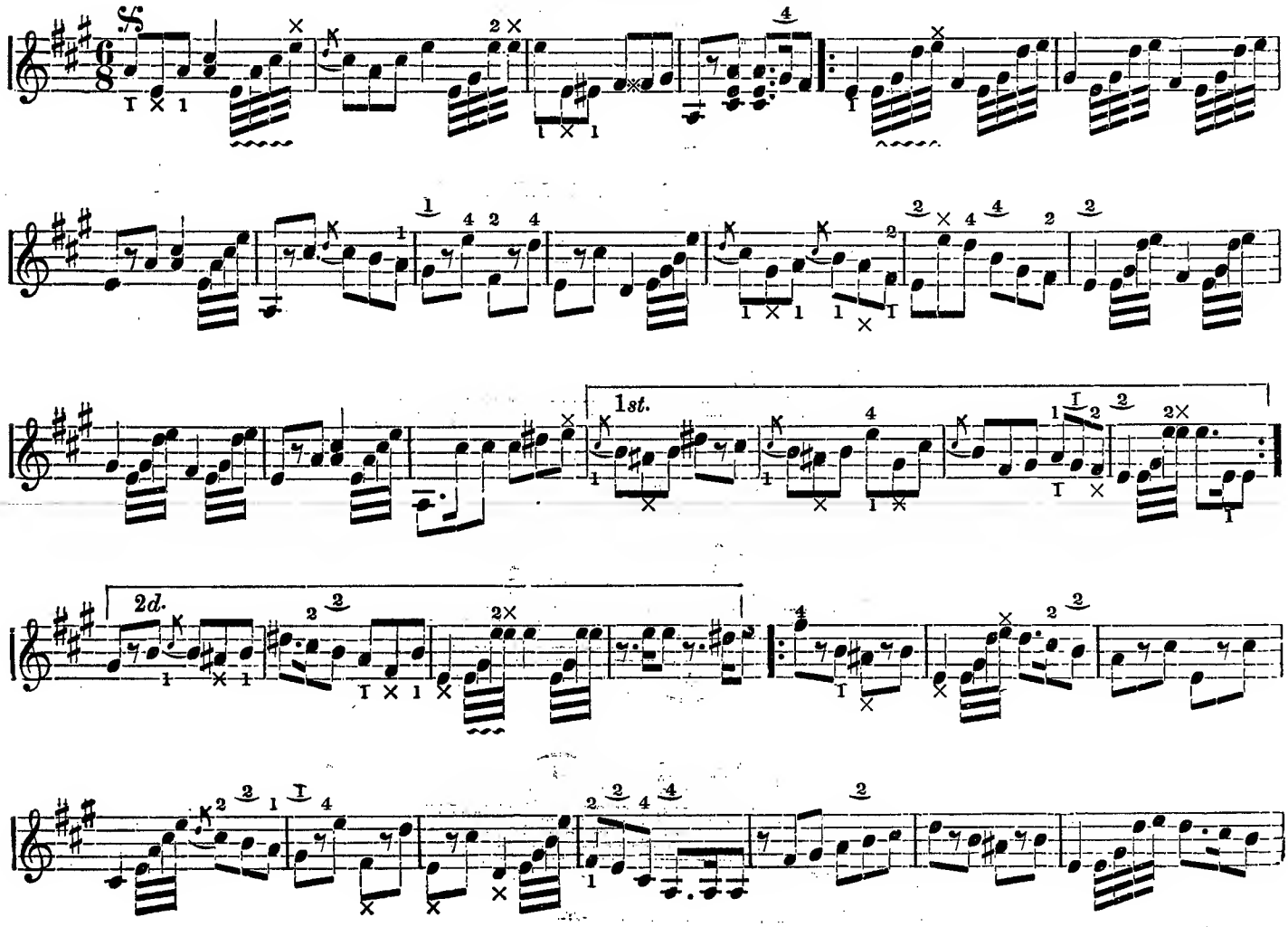
HARRIMAN'S QUICKSTEP.



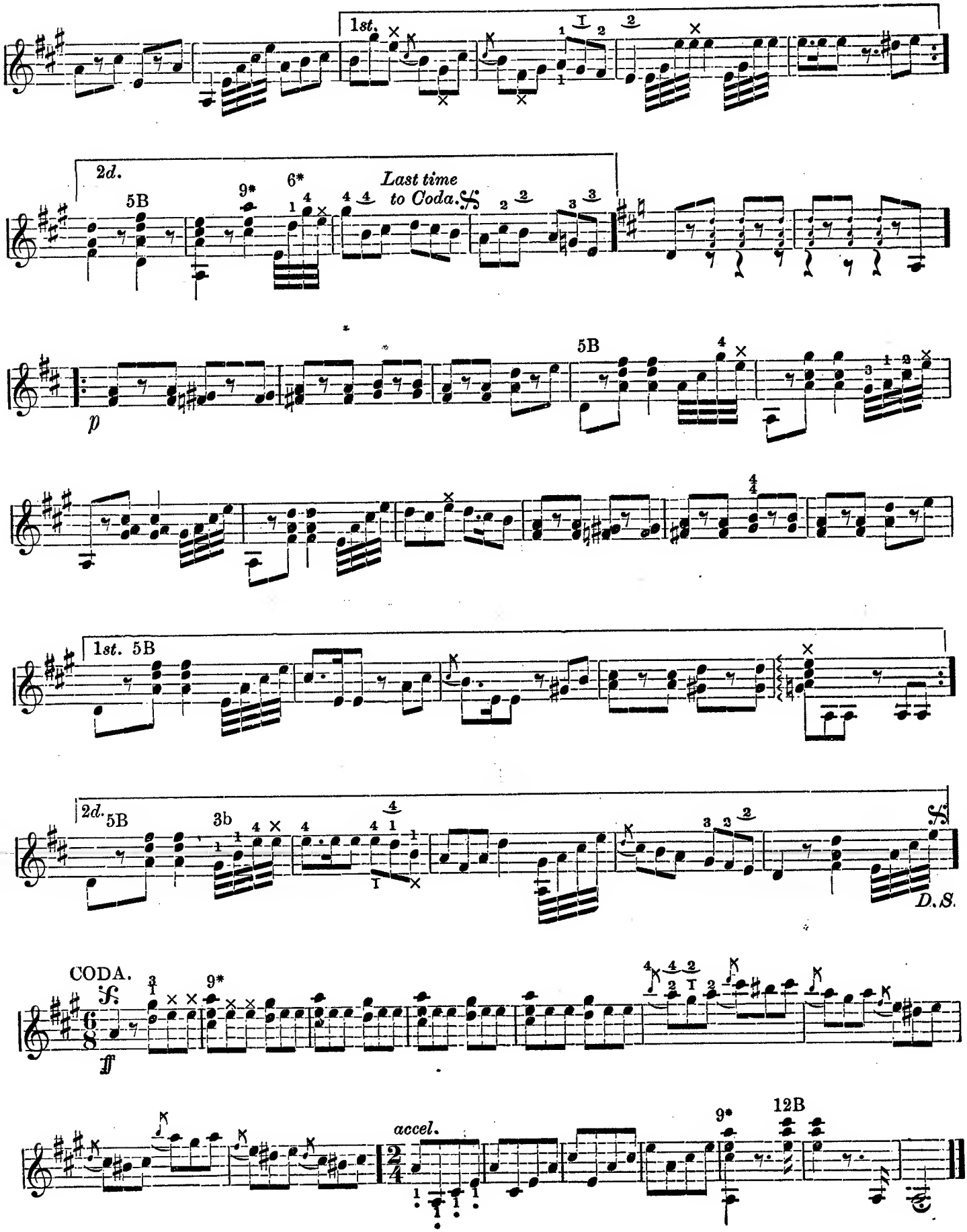
MARCH-MEDLEY. BANJO STYLE. Continued.



BRIGHAM'S QUICKSTEP.

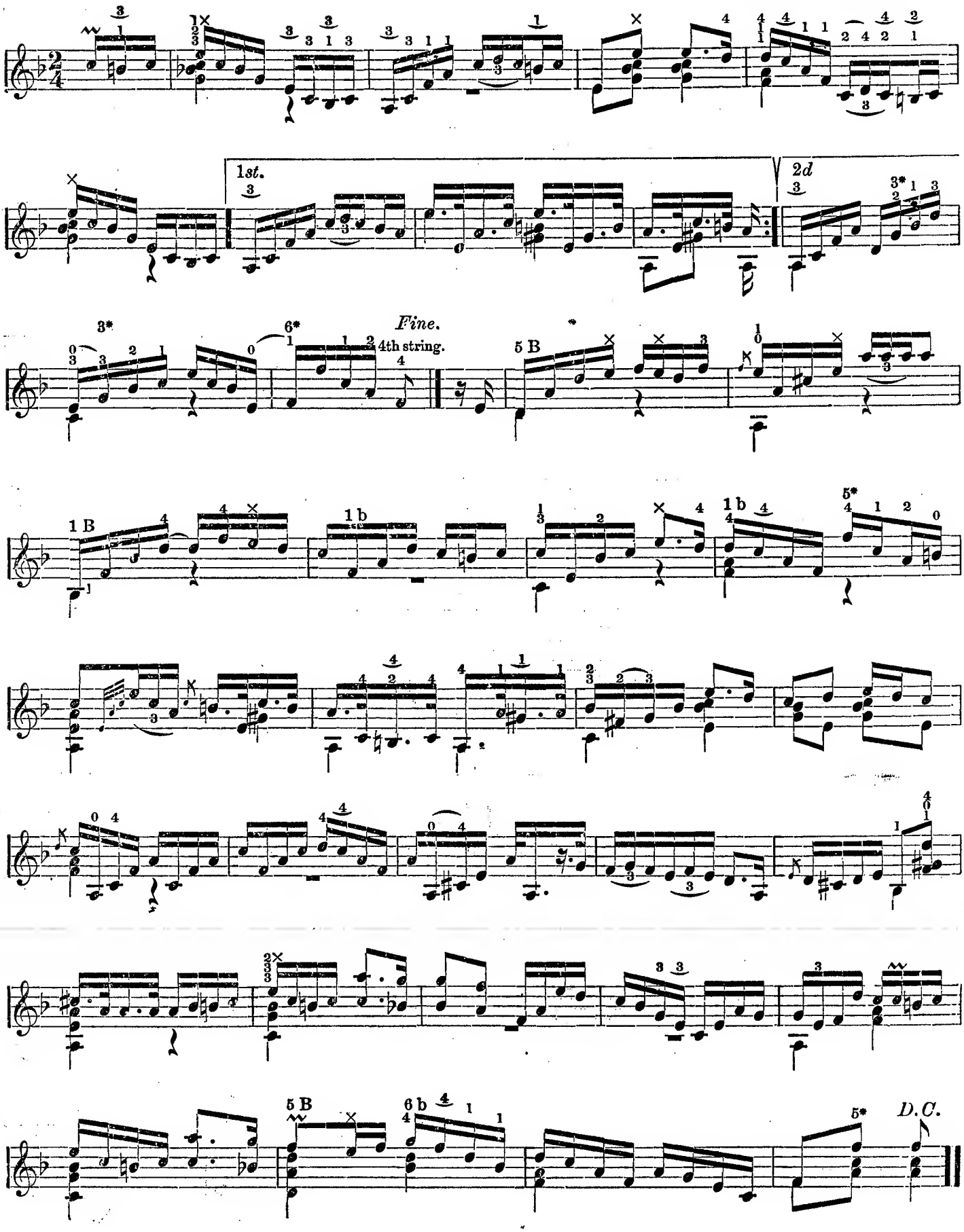


MARCH MEDLEY. BANJO STYLE. Concluded.



THE FERN POLKA.

FRANK B. CONVERSE. (Original.)



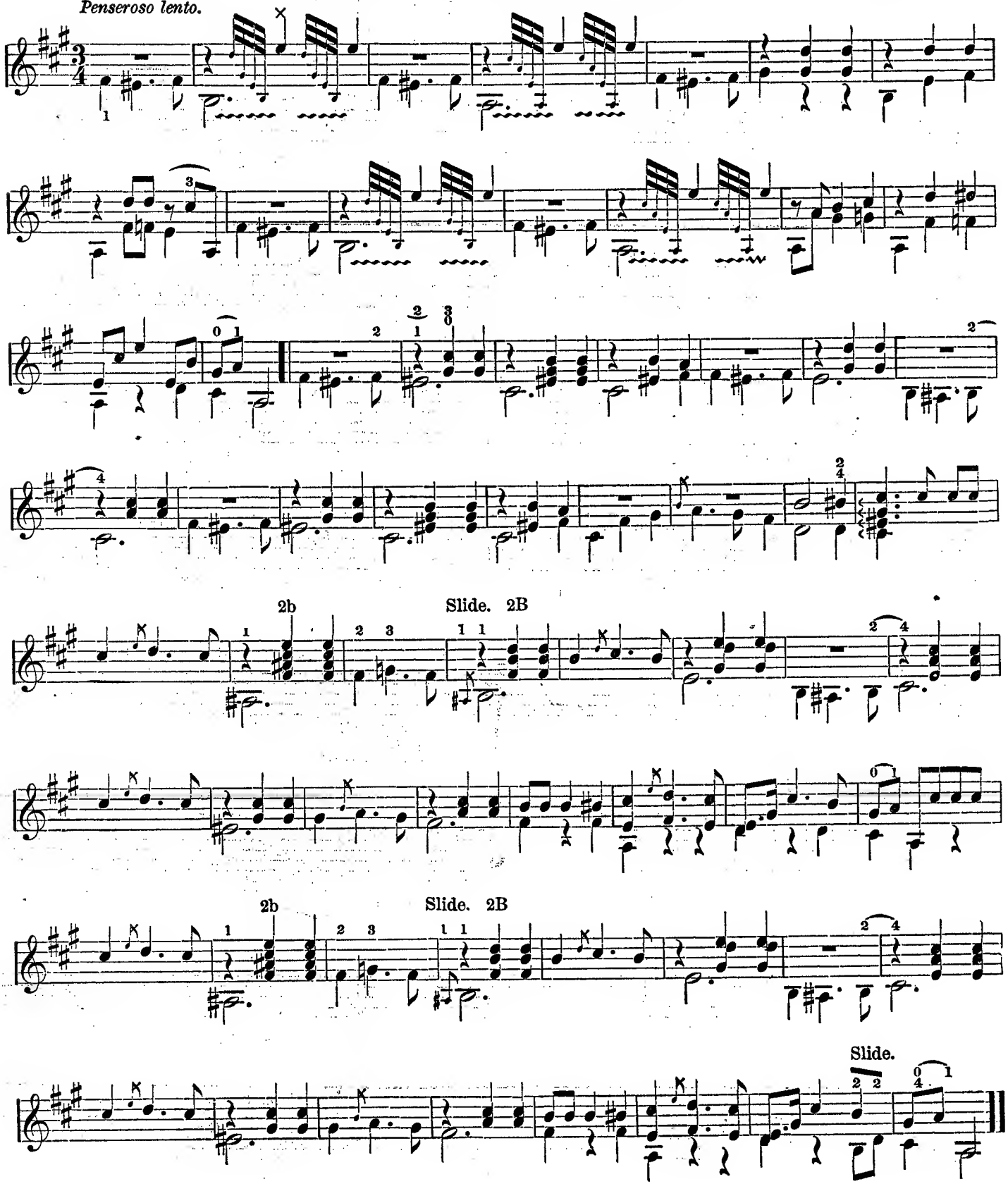
To Miss Lotta James, San Antonio, Texas.

FLEUR DE L'AME WALTZ.

FRANK B. CONVERSE. (Original.)

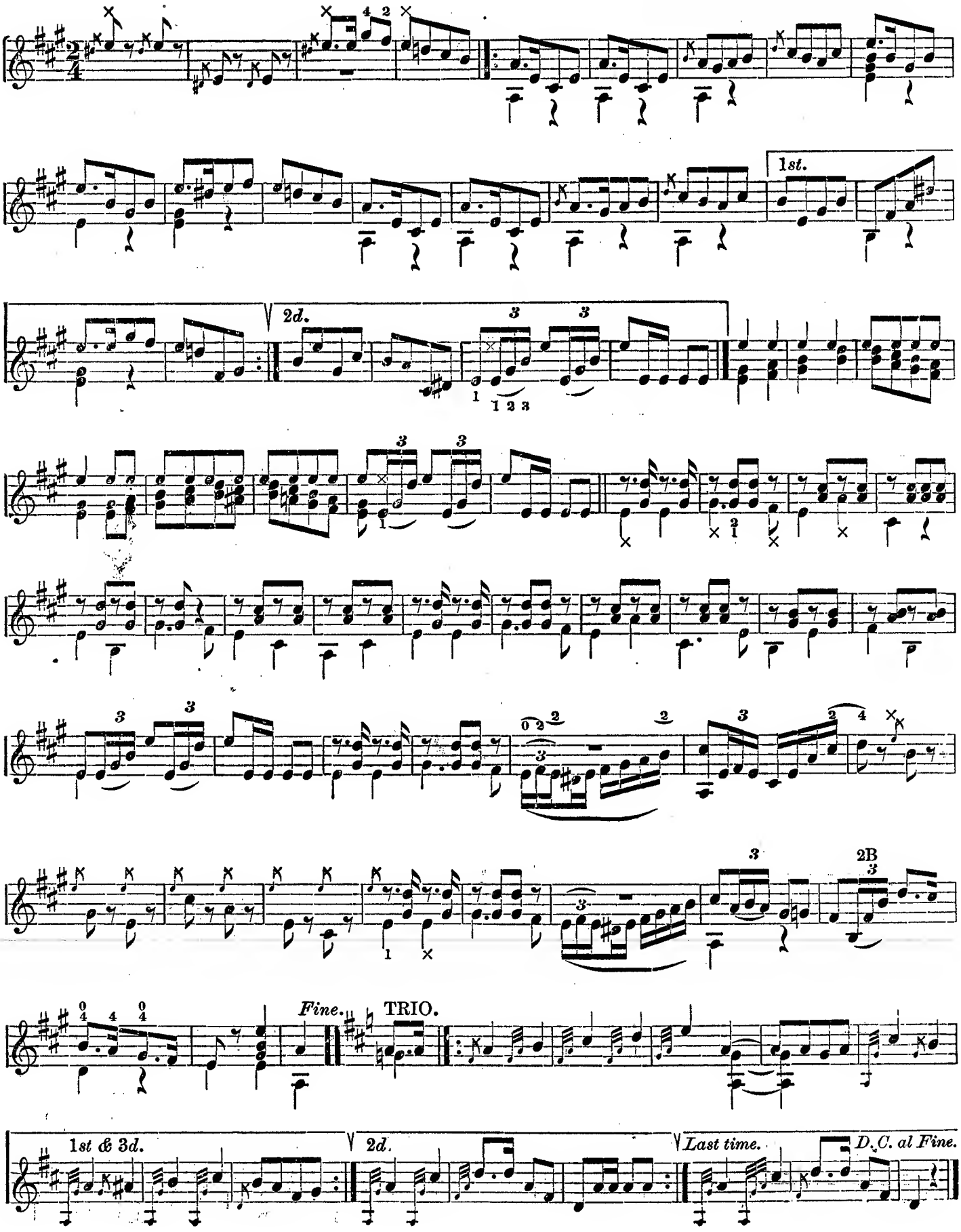
(See "Arpeggio Practice," Exercises 50 and 51.)

Penseroso lento.



THE BREEZE GALOP.

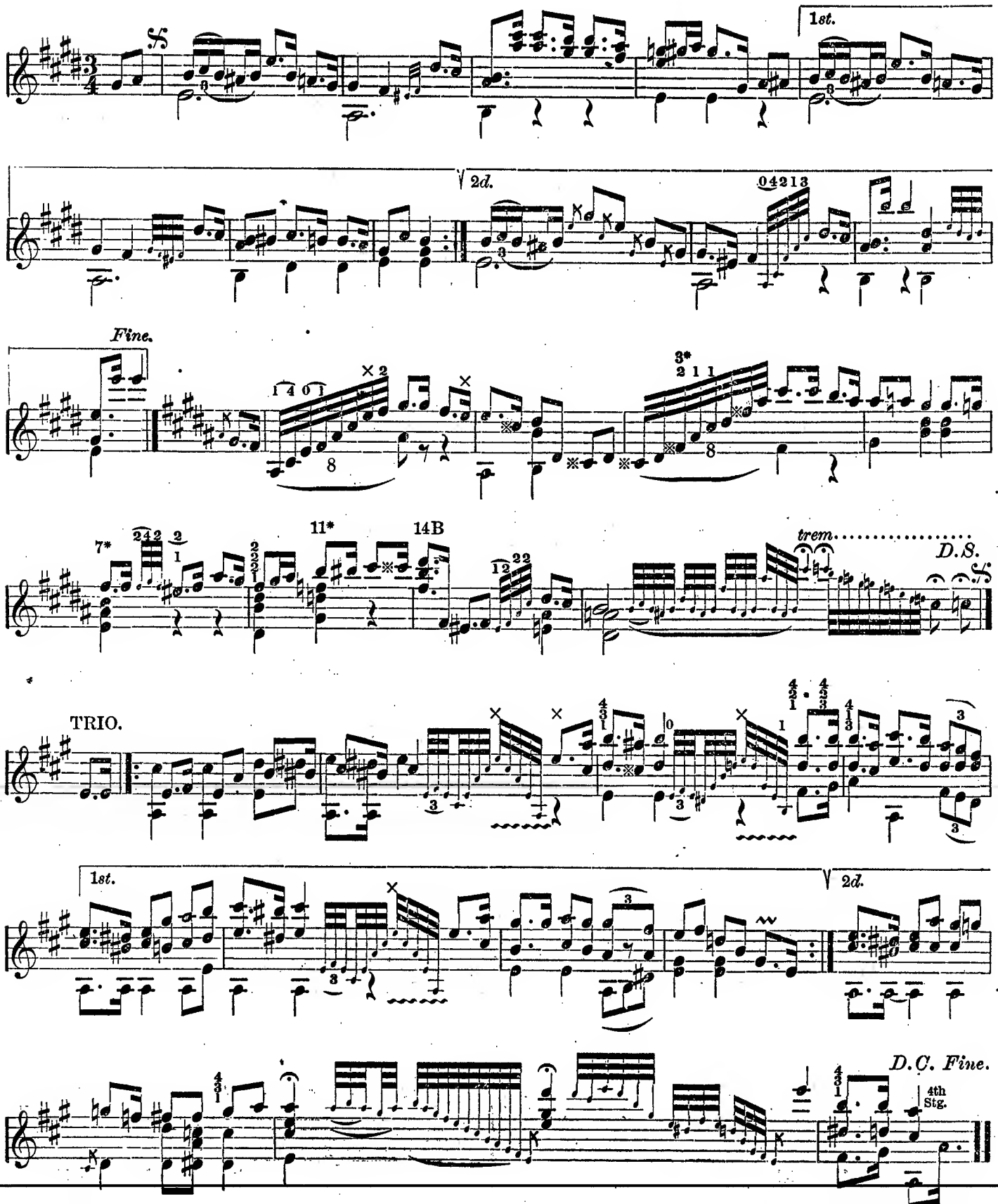
FRANK B. CONVERSE. (Original.)



To Madame Marie Aimee.

THE DREAM. Mazurka.

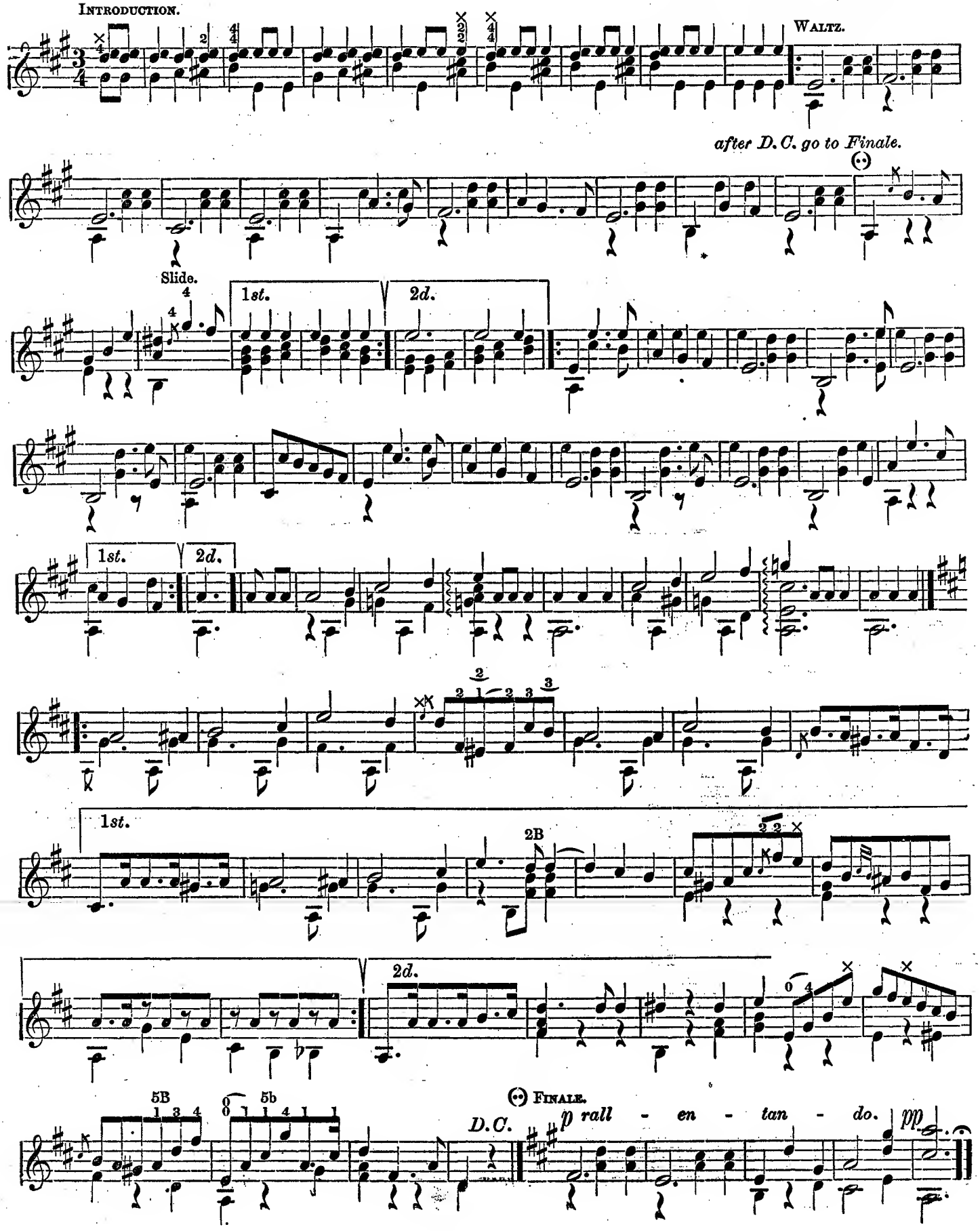
FRANK B. CONVERSE. (Original.)



To Miss BESSIE WEIR, San Antonio, Texas.

LA MARIPOSA WALTZ.

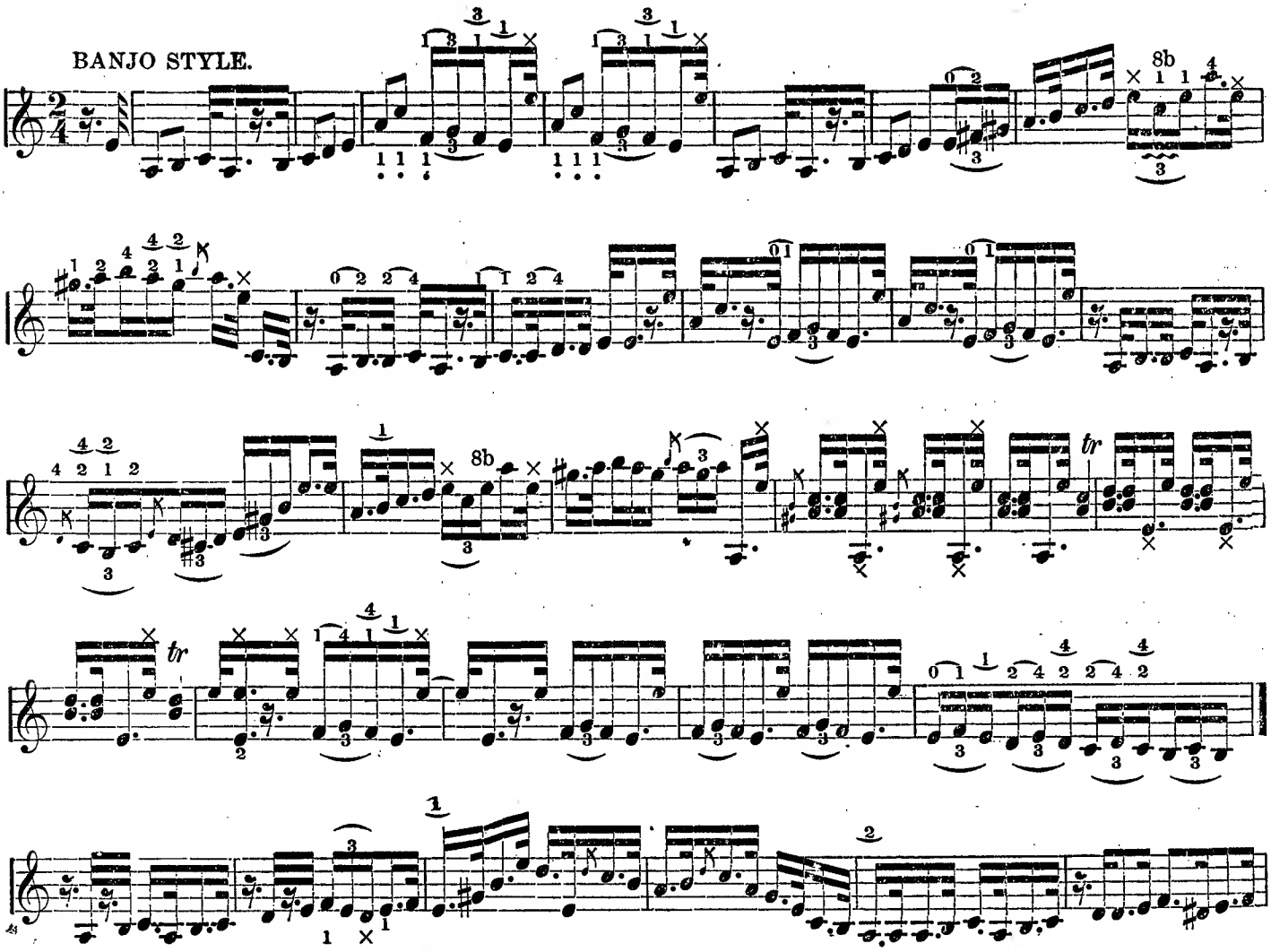
FRANK B. CONVERSE. (Original.)



THE LION AND JOHN WILD'S REEL.

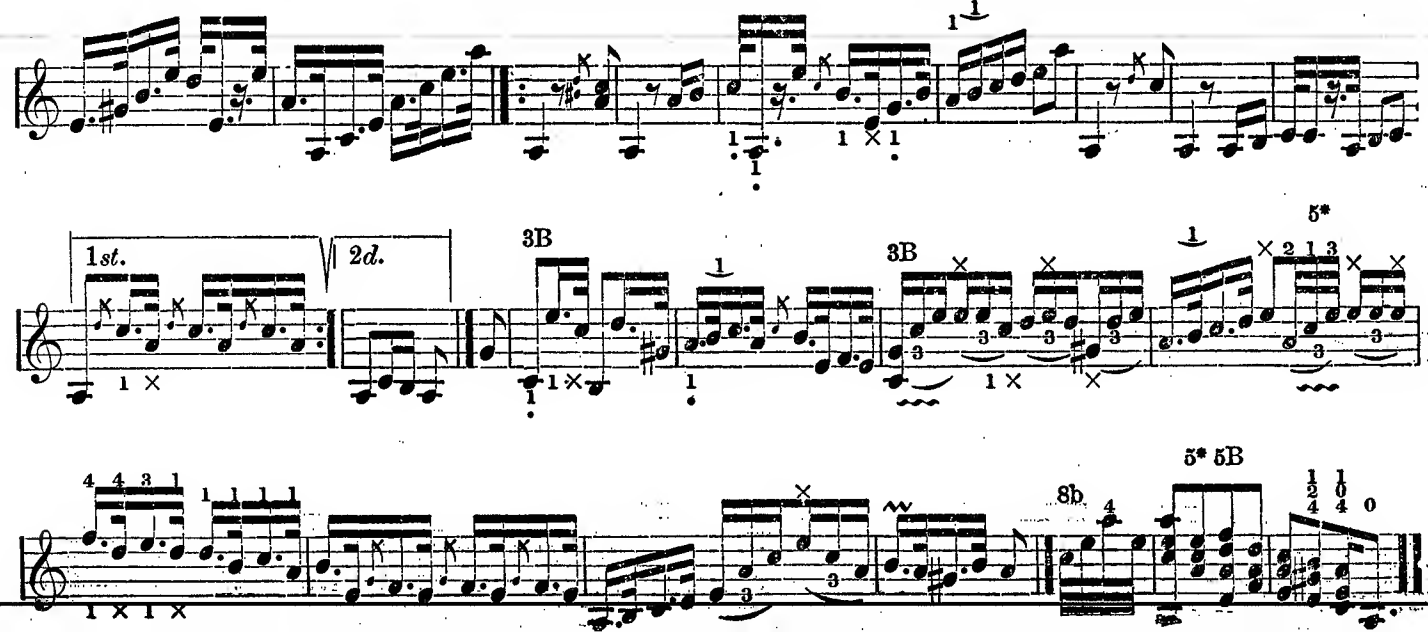
FRANK B. CONVERSE.

BANJO STYLE.



JOHN WILD'S REEL.

FRANK B. CONVERSE. (Original.)

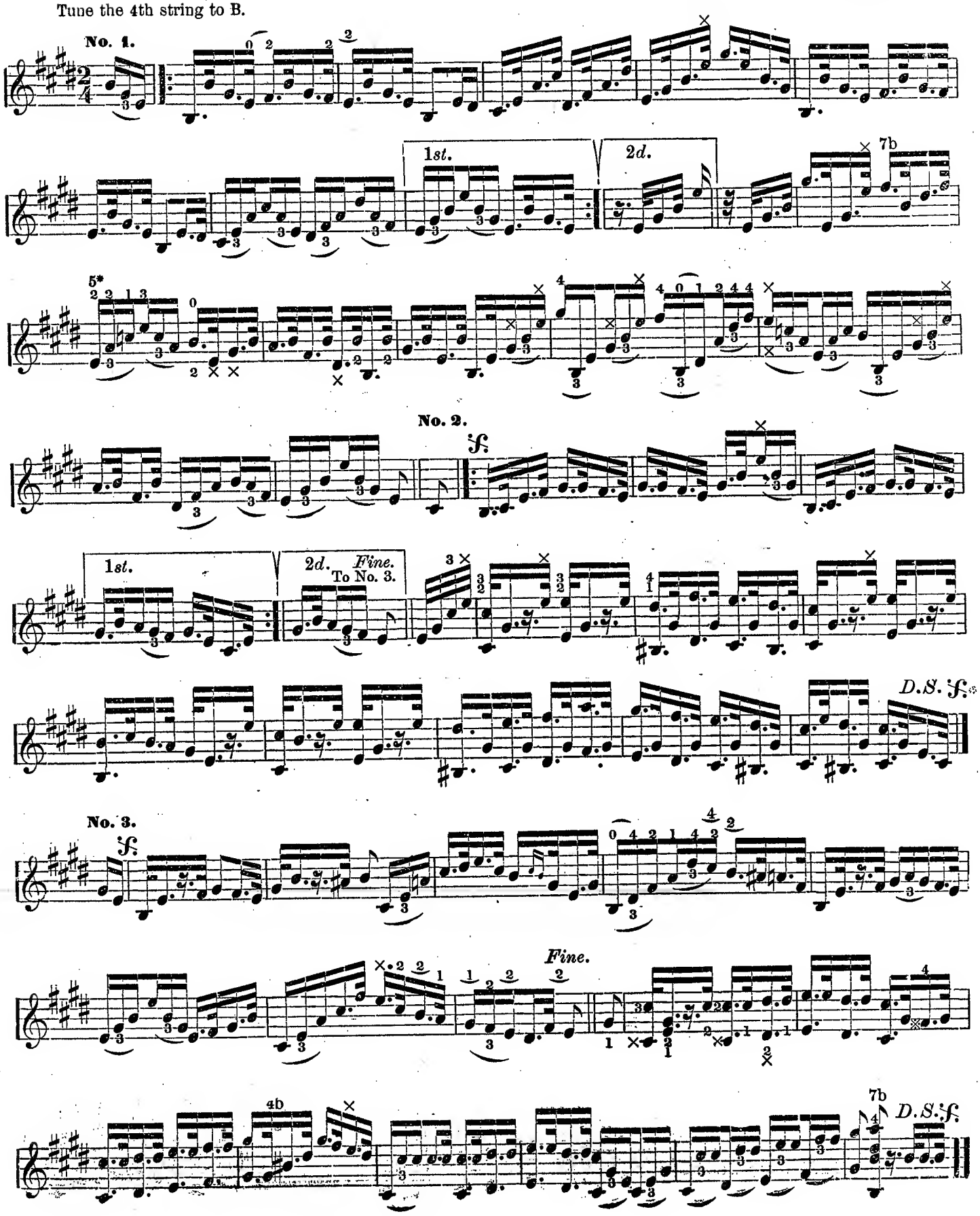


To MISS LOTTA.

JUBILEE JIG MEDLEY. Guitar Style.

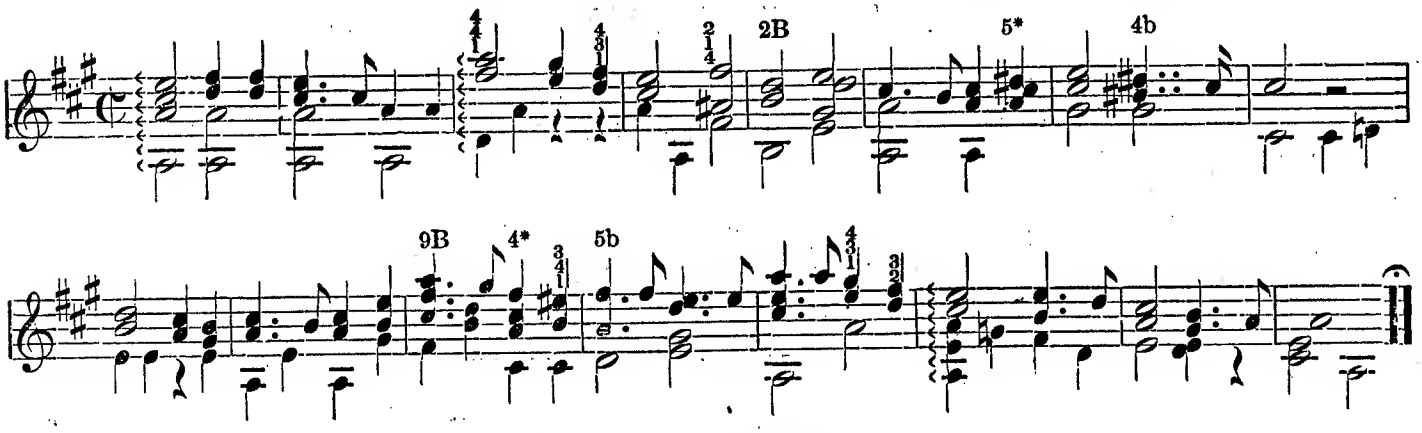
FRANK B. CONVERSE. (Original.)

Tune the 4th string to B.

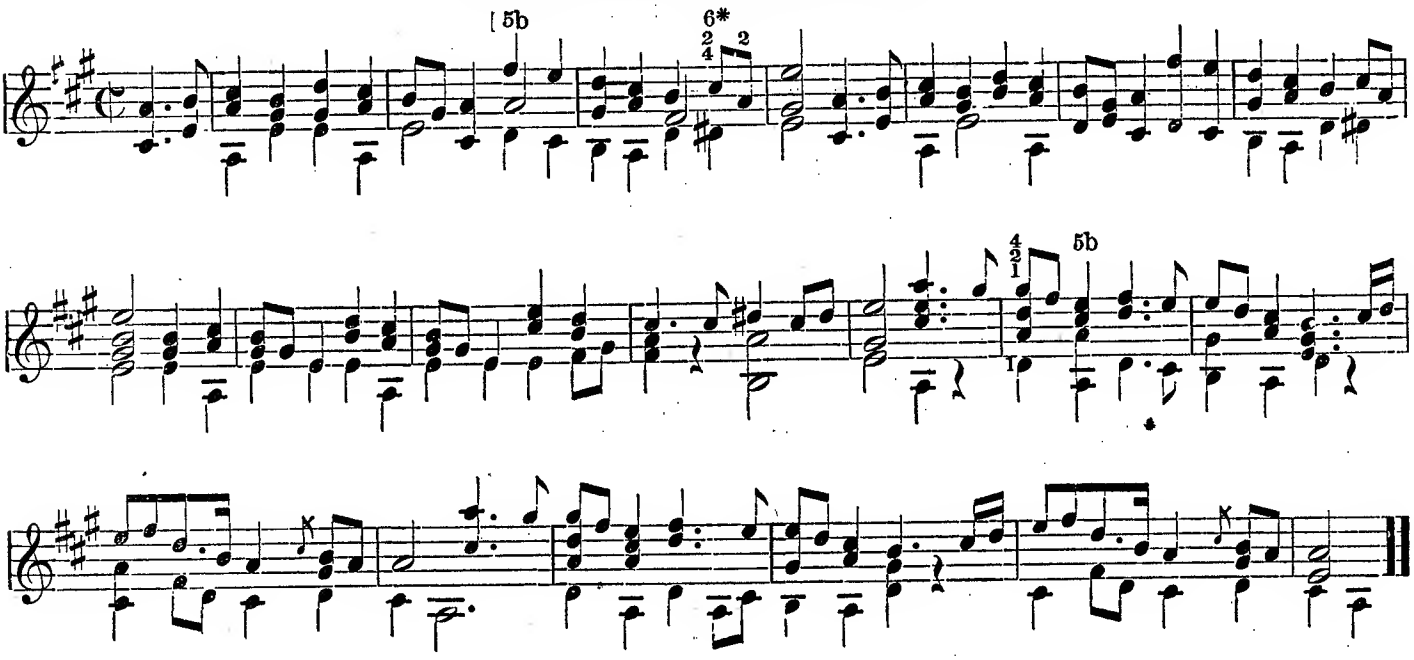


RUSSIAN NATIONAL HYMN.

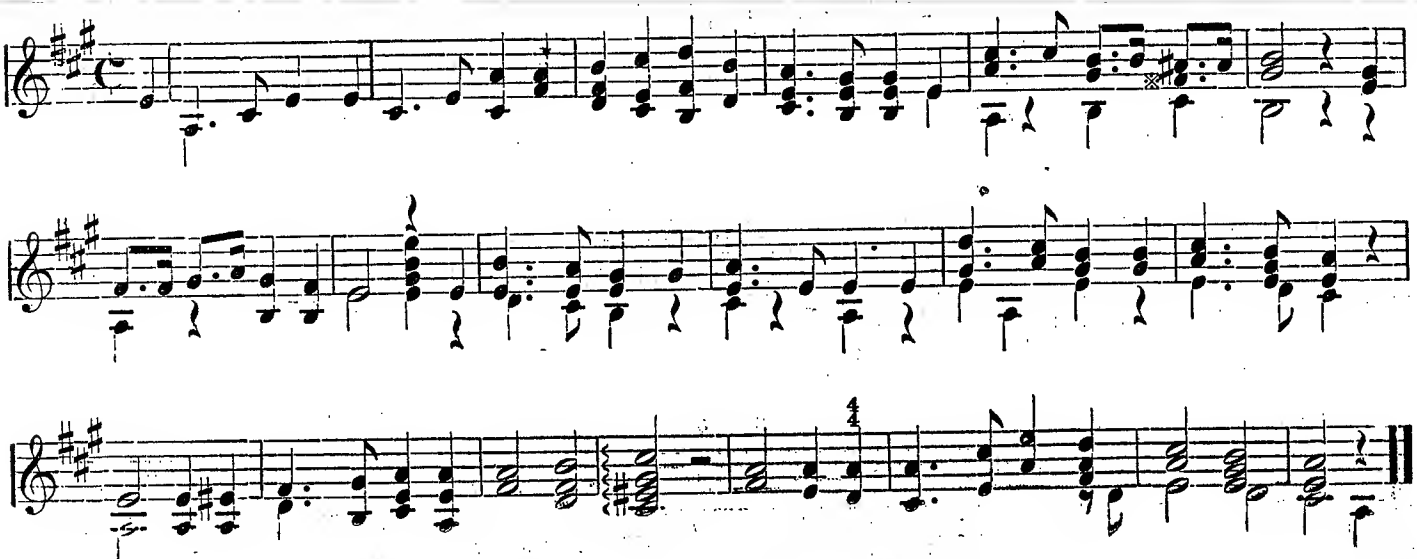
FRANK B. CONVERSE.



AUSTRIAN NATIONAL HYMN.



DIE WACHT AM RHEIN.

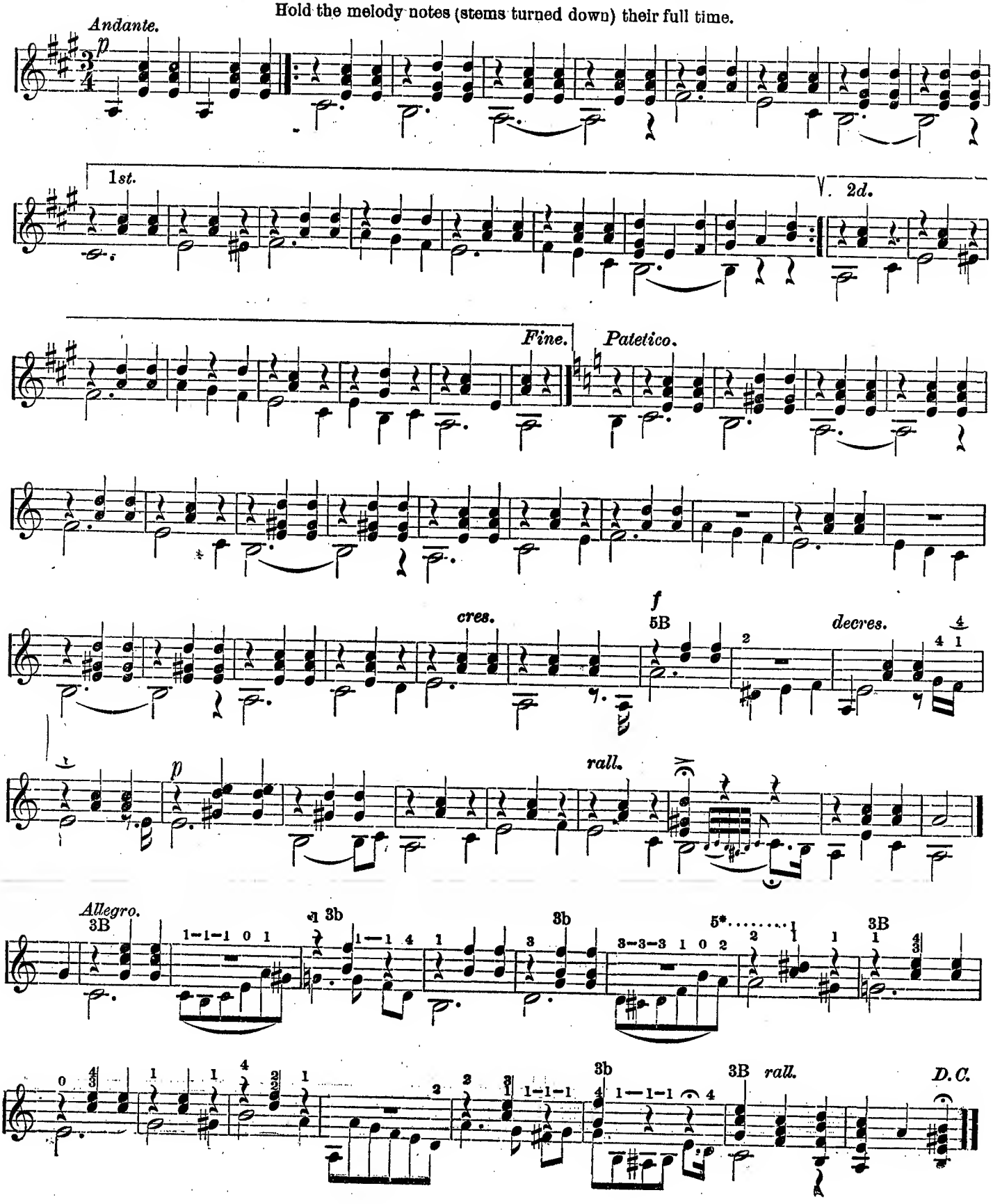


To Miss Fannie Eiger, San Antonio, Texas.

TRISTESSE WALTZ.

FRANK B. CONVERSE. (Original.)

Hold the melody notes (stems turned down) their full time.



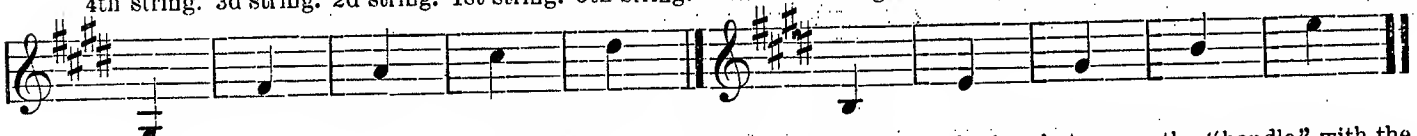
SWINGING BELL CHIMES. On two Banjos.

FRANK B. CONVERSE. (Original)

Tune the Banjos as follows.

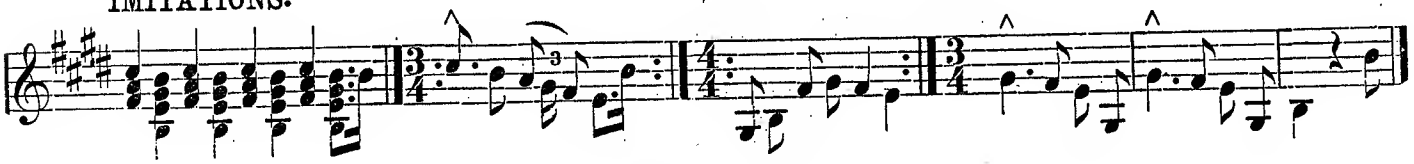
THE LEFT HAND BANJO.
4th string. 3d string. 2d string. 1st string. 5th string.

THE RIGHT HAND BANJO.
4th string. 3d string. 2d string. 1st string. 5th string.

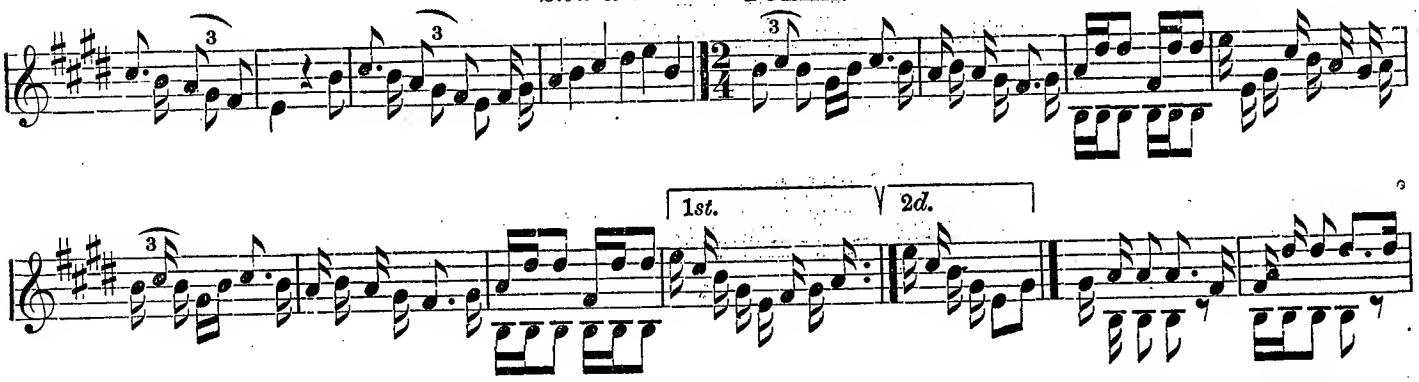


The banjos are suspended from the wrists by light straps attached to the brackets near the "handle" with the loops of sufficient length to admit of grasping the fingerboard just above (towards the drum) the short peg. When swinging, the banjos follow each other, or, in other words remain parallel. Each of the imitations may be *repeated ad libitum.* The notes to be played by the left hand have their stems turned up, and by the right hand, down.

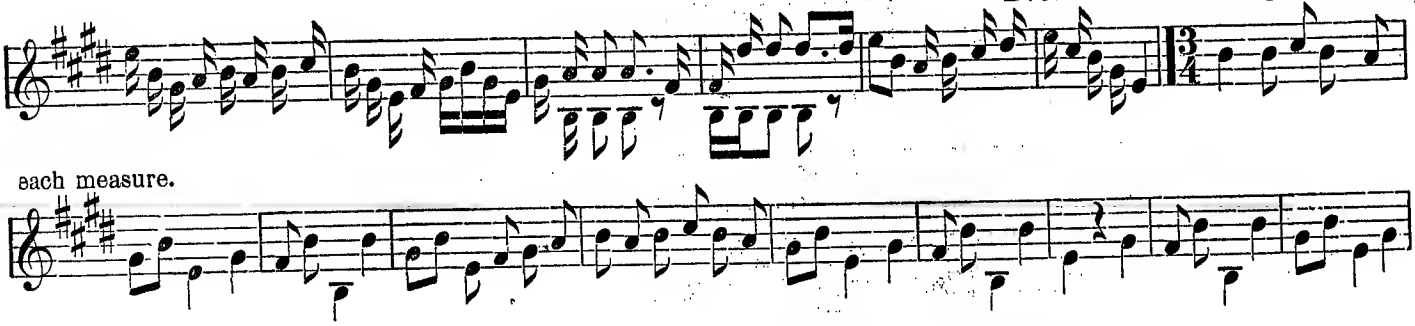
IMITATIONS.



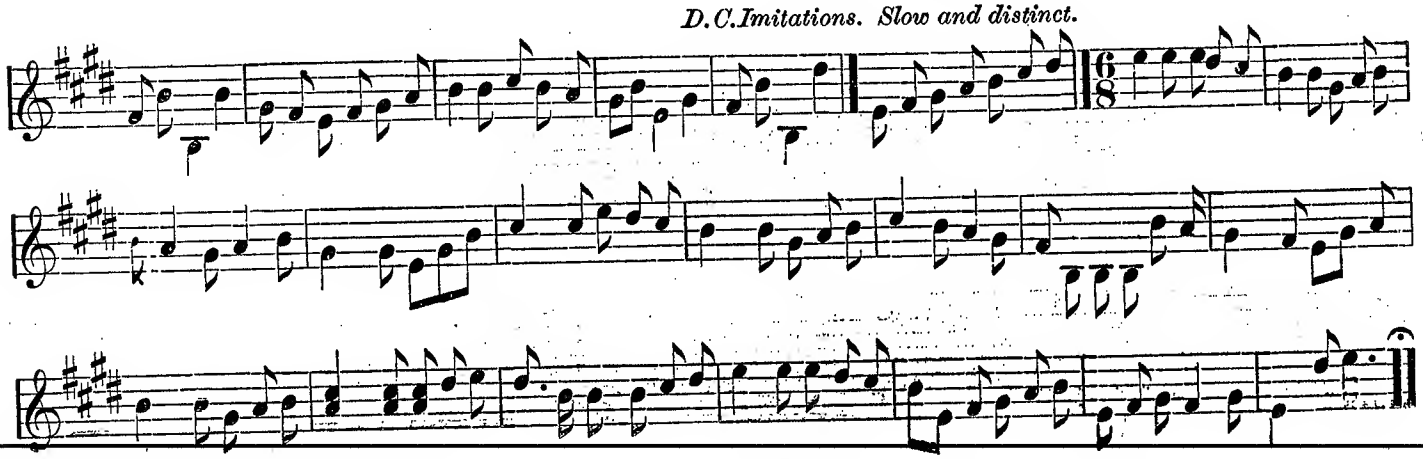
Slow & distinct. **POLKA.** Swing right and left in each measure.



D.C.Imitations. Swing one way in each measure.

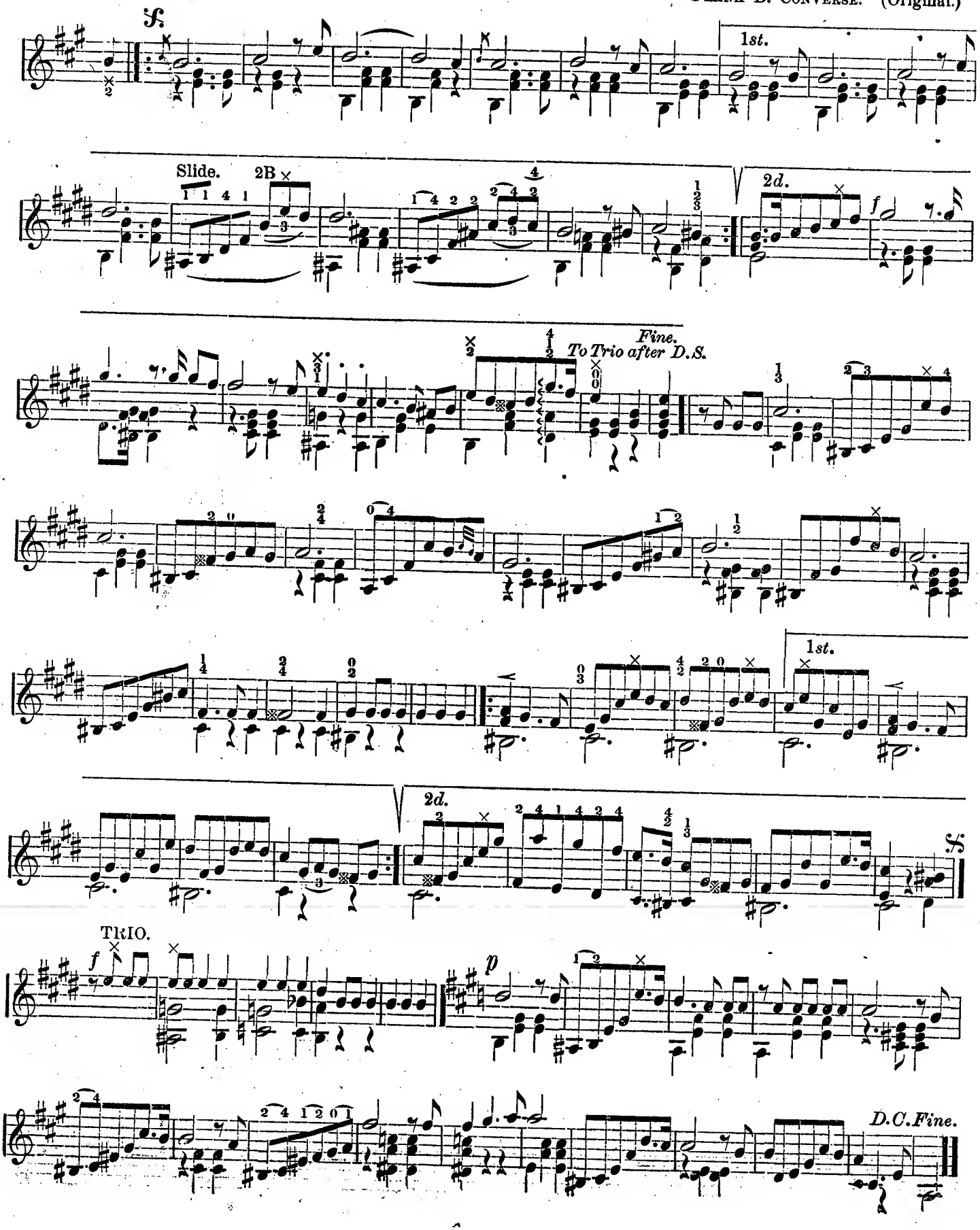


D.C.Imitations. Slow and distinct.



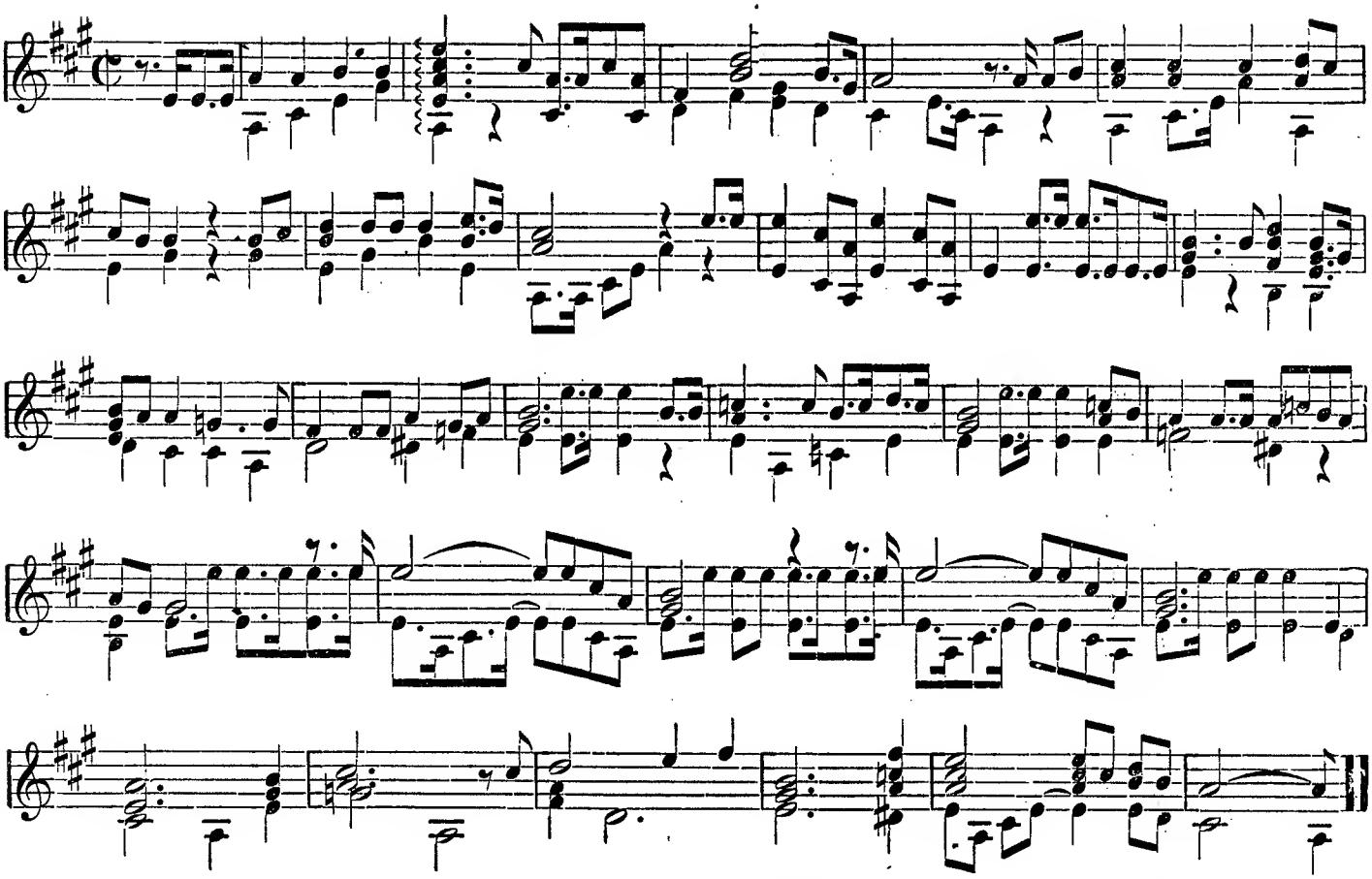
LA CASCADE WALTZ.

FRANK B. CONVERSE. (Original.)



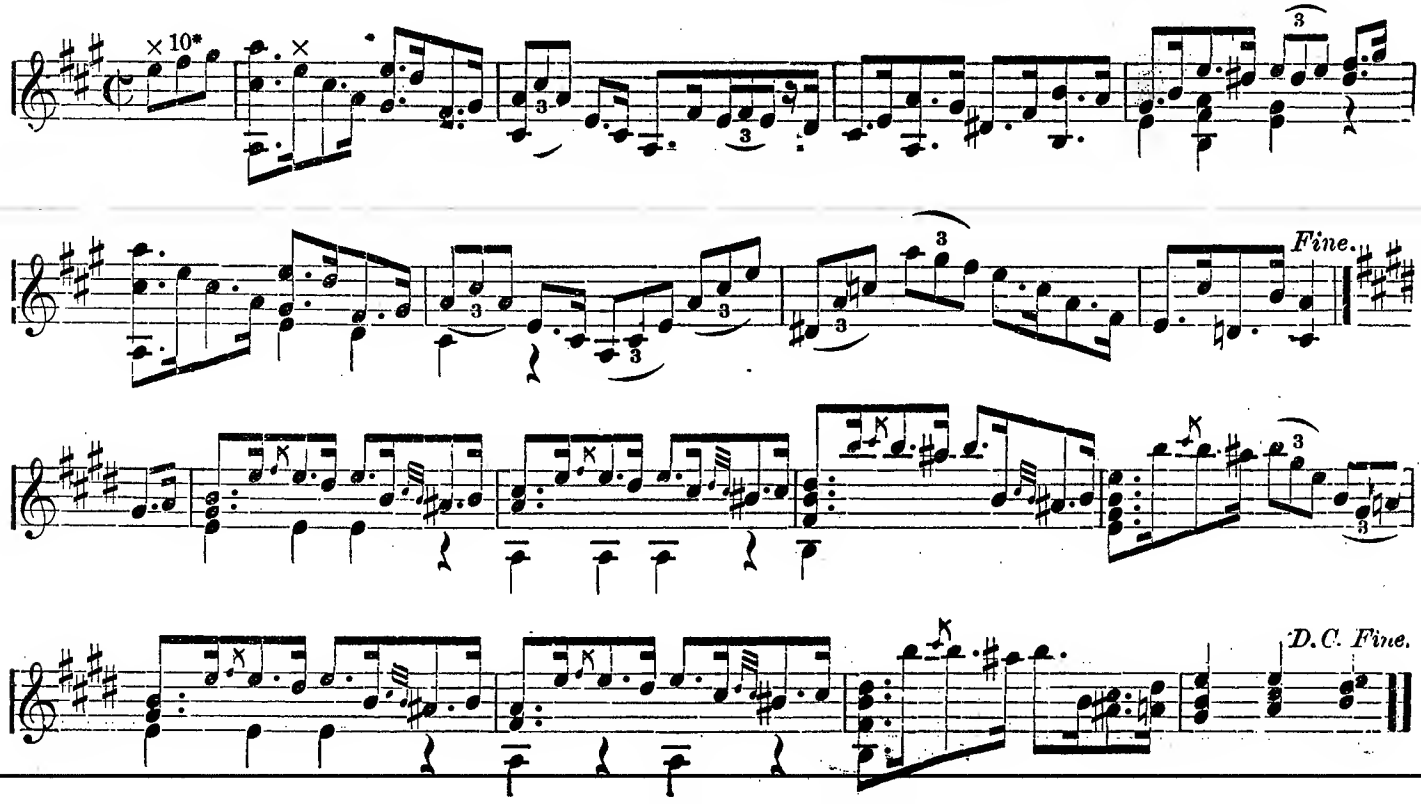
MARSEILLAISE HYMN

FRANK B. CONVERSE. (Arranged.)



HARLEQUIN HORNPIPE.

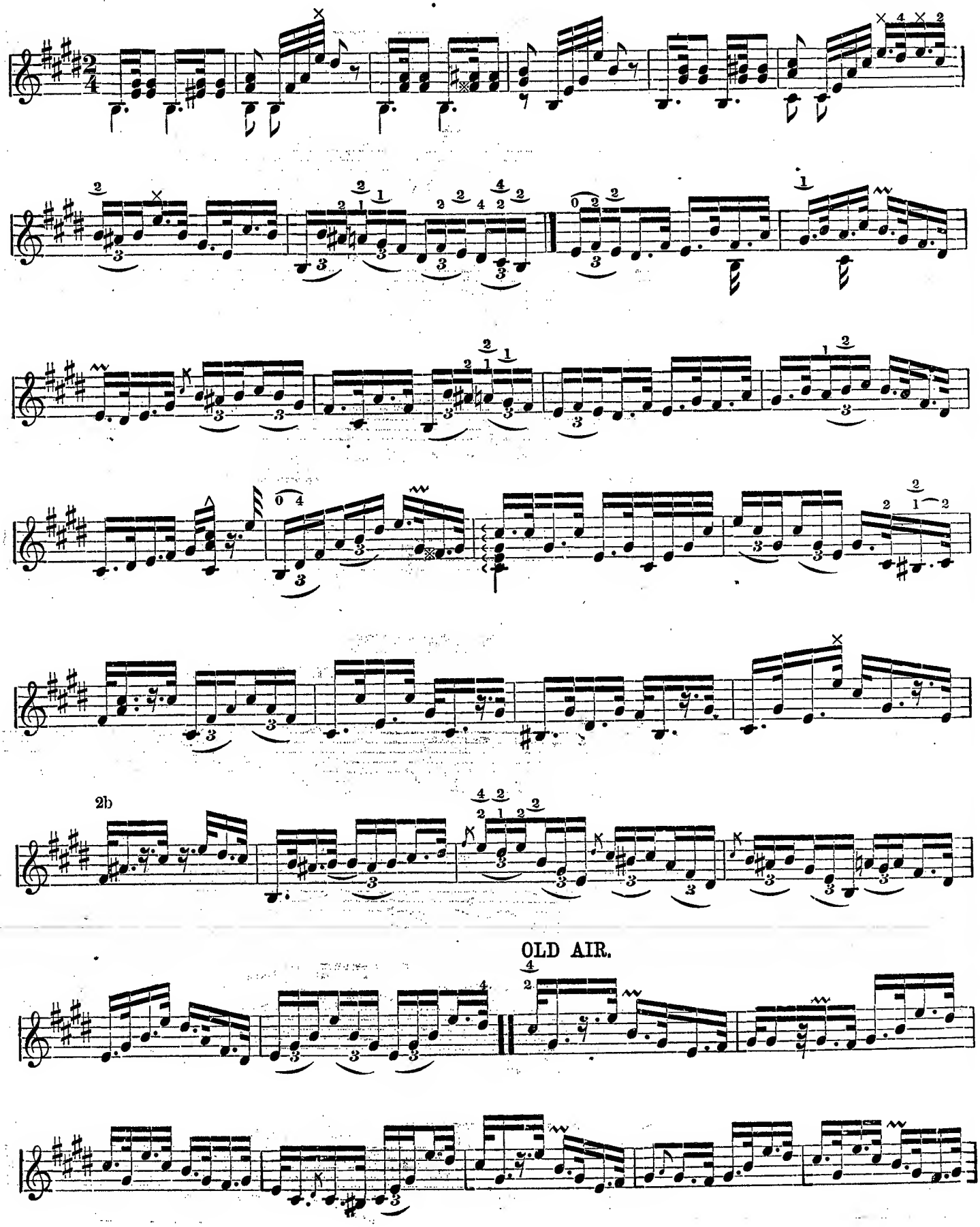
FRANK B. CONVERSE. (Original.)

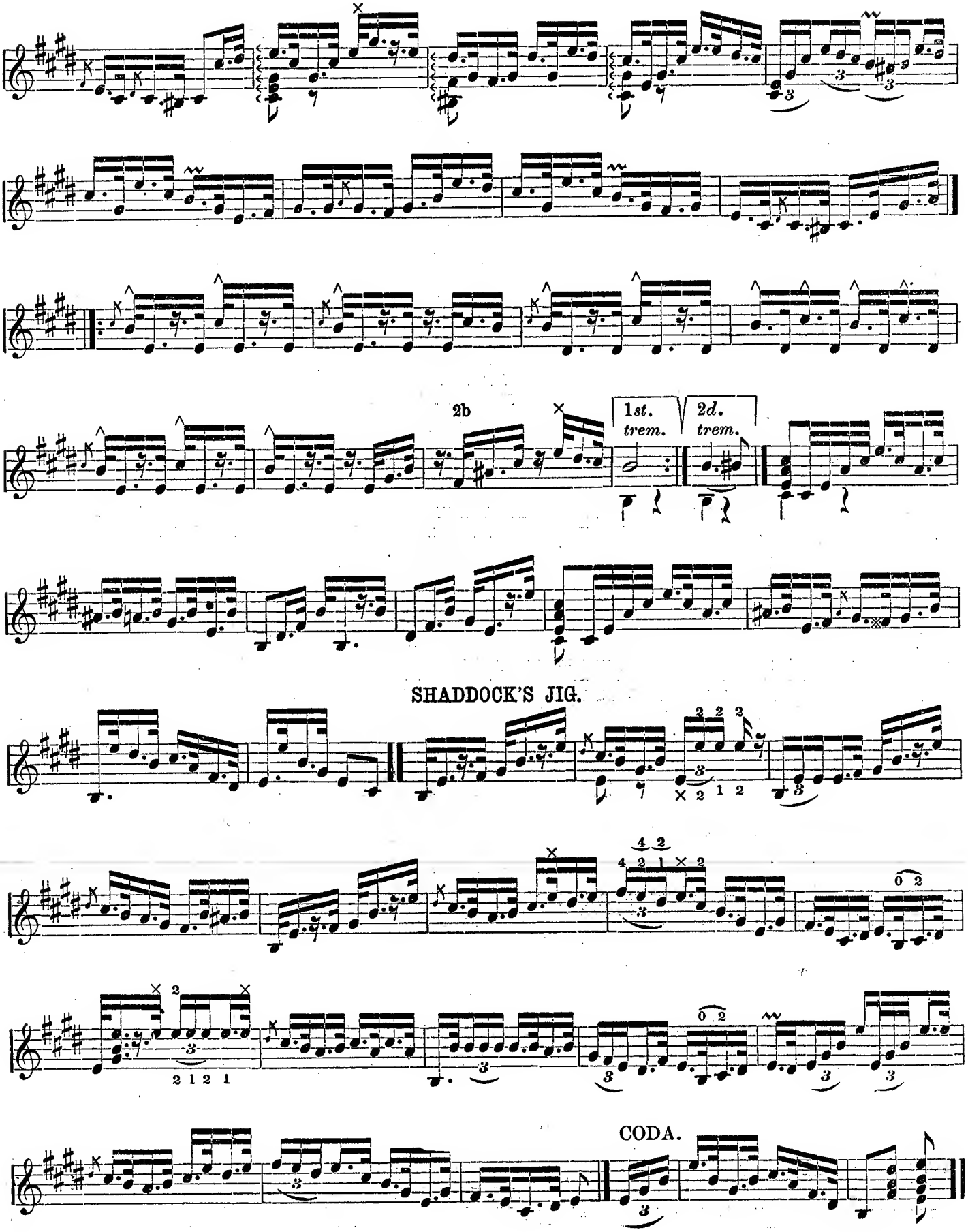


CARNIVAL JIG MEDLEY. Guitar Style.

Tune the 4th string to B.

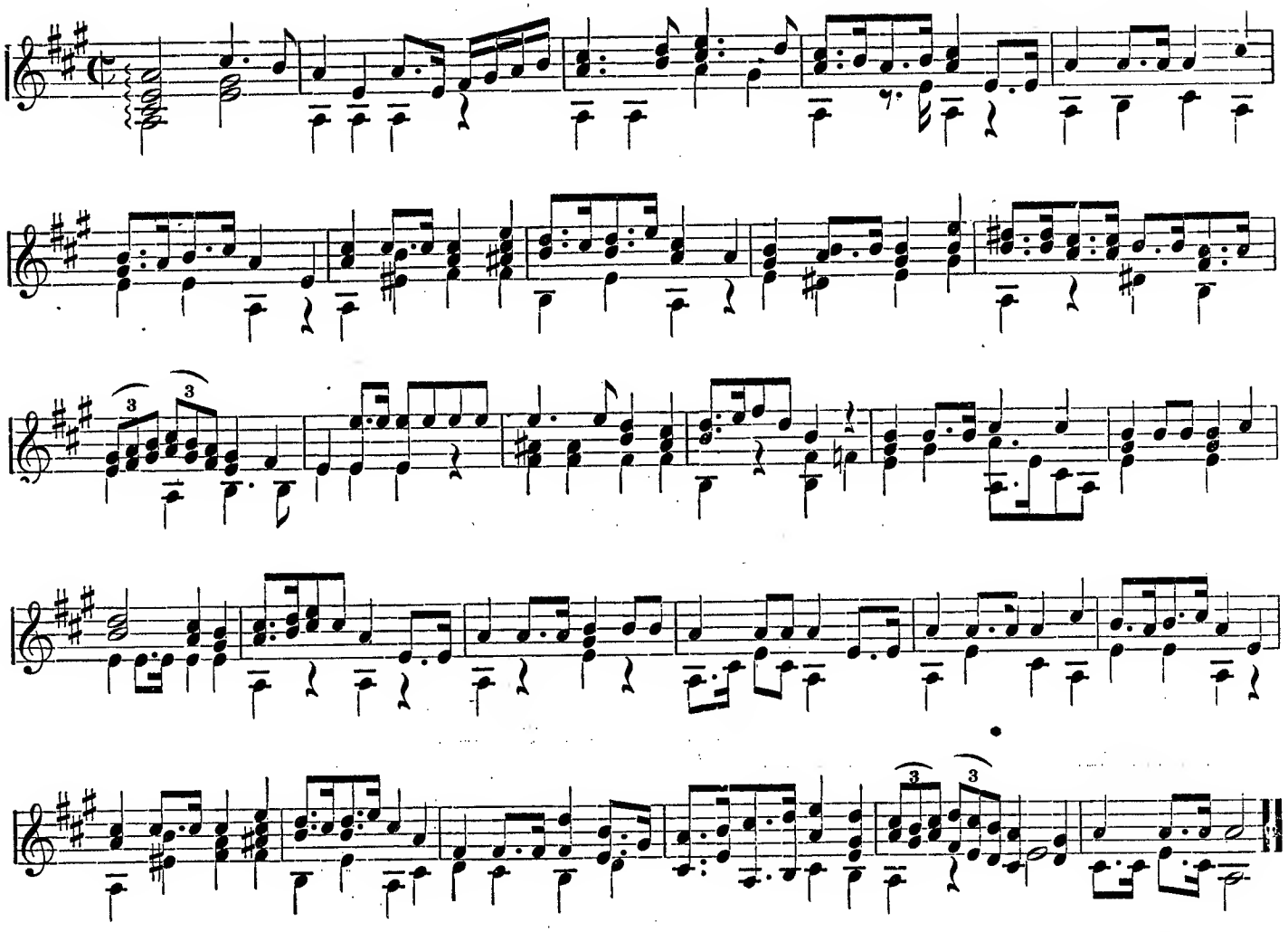
FRANK B. CONVERSE. (Original.)




2b
1st. trem.
2d. trem.
SHADDOCK'S JIG.
CODA.

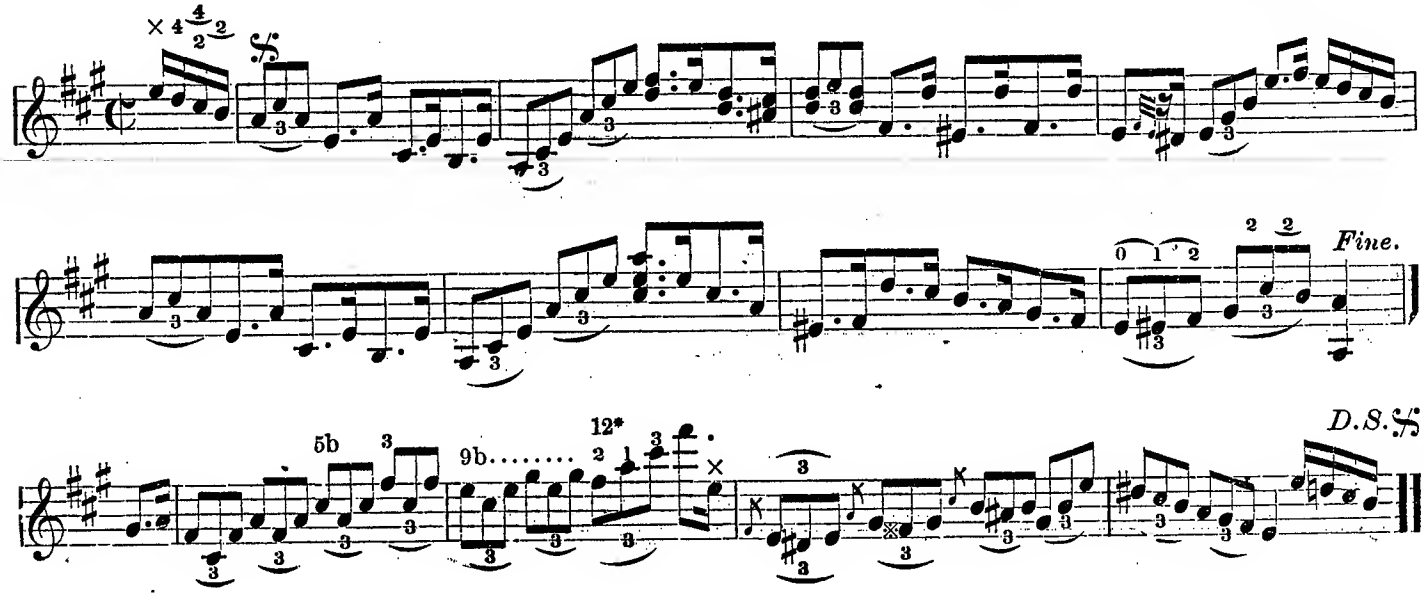
HAIL COLUMBIA.

FRANK B. CONVERSE. (Arranged.)



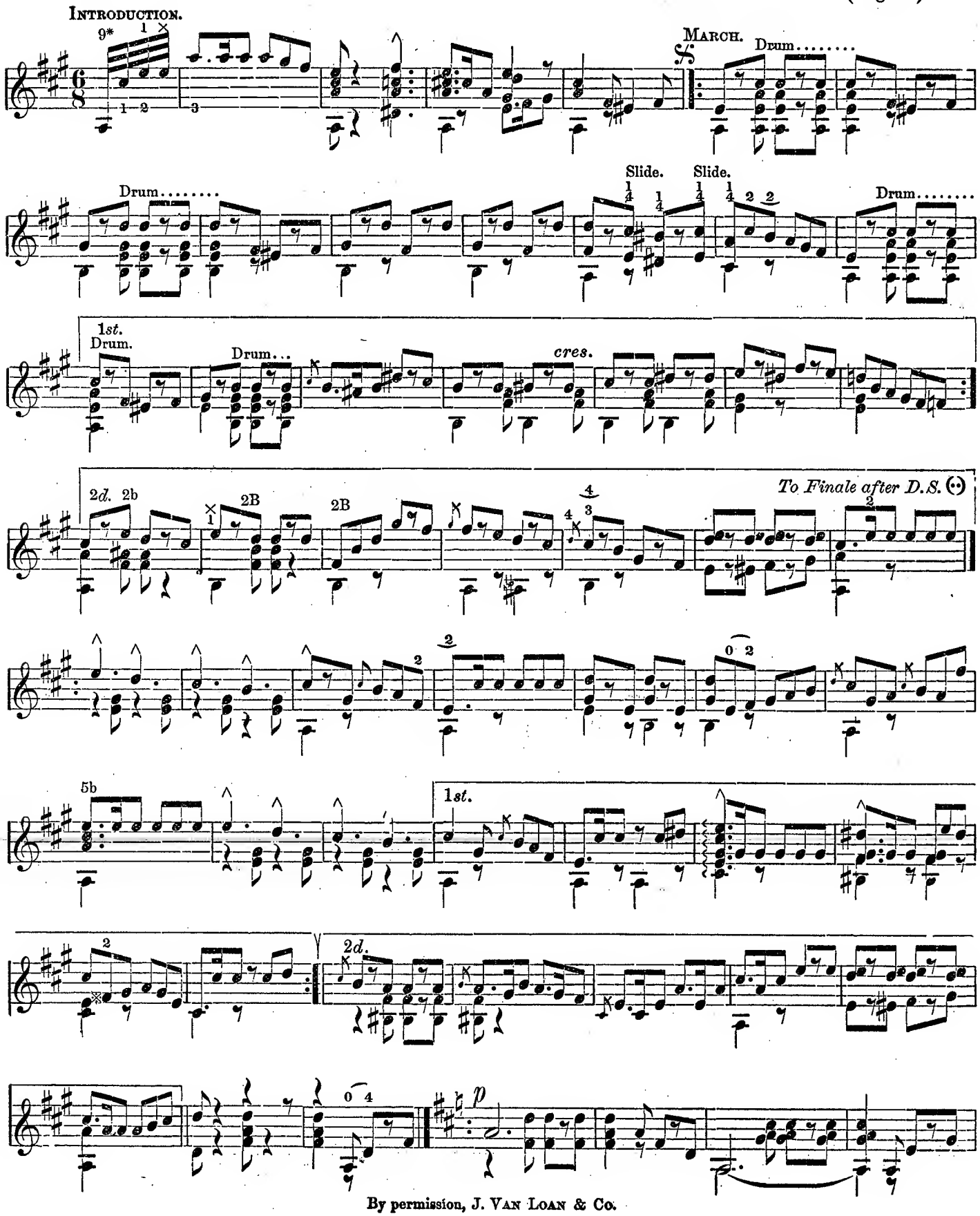
SHORT STOP HORNPIPE.

FRANK B. CONVERSE. (Original.)

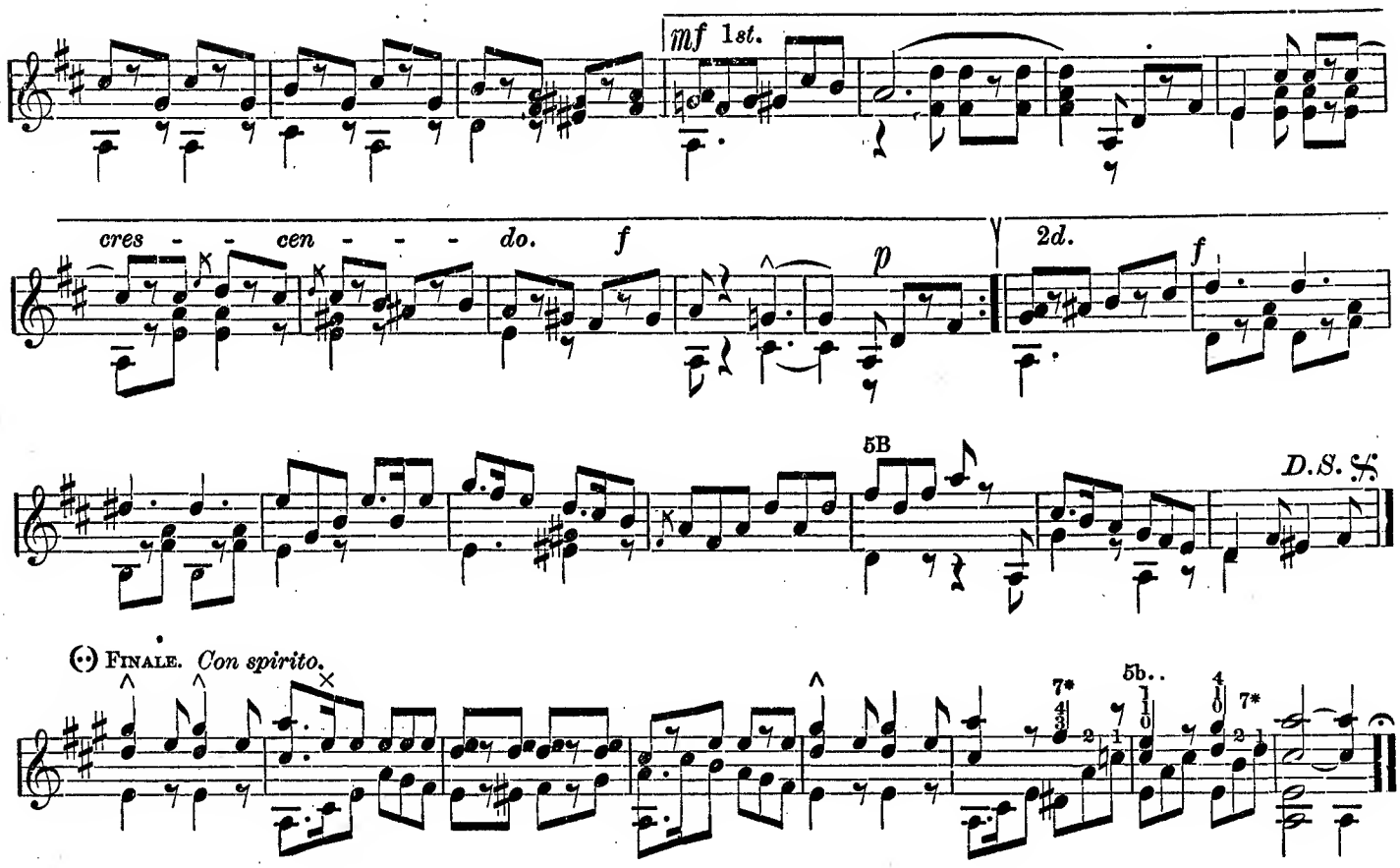


THE VANDERBILT QUICKSTEP.

FRANK B. CONVERSE (Original.)

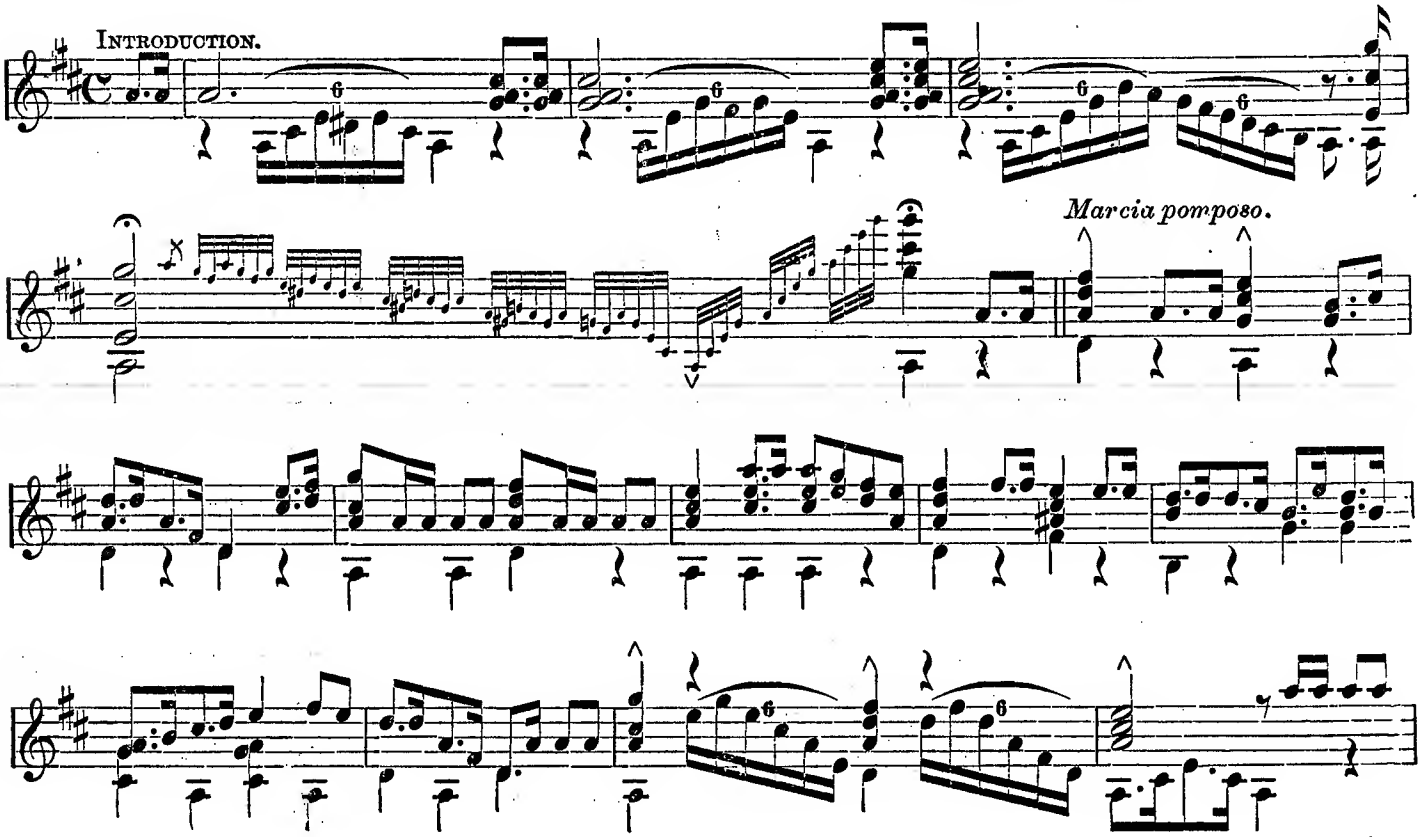


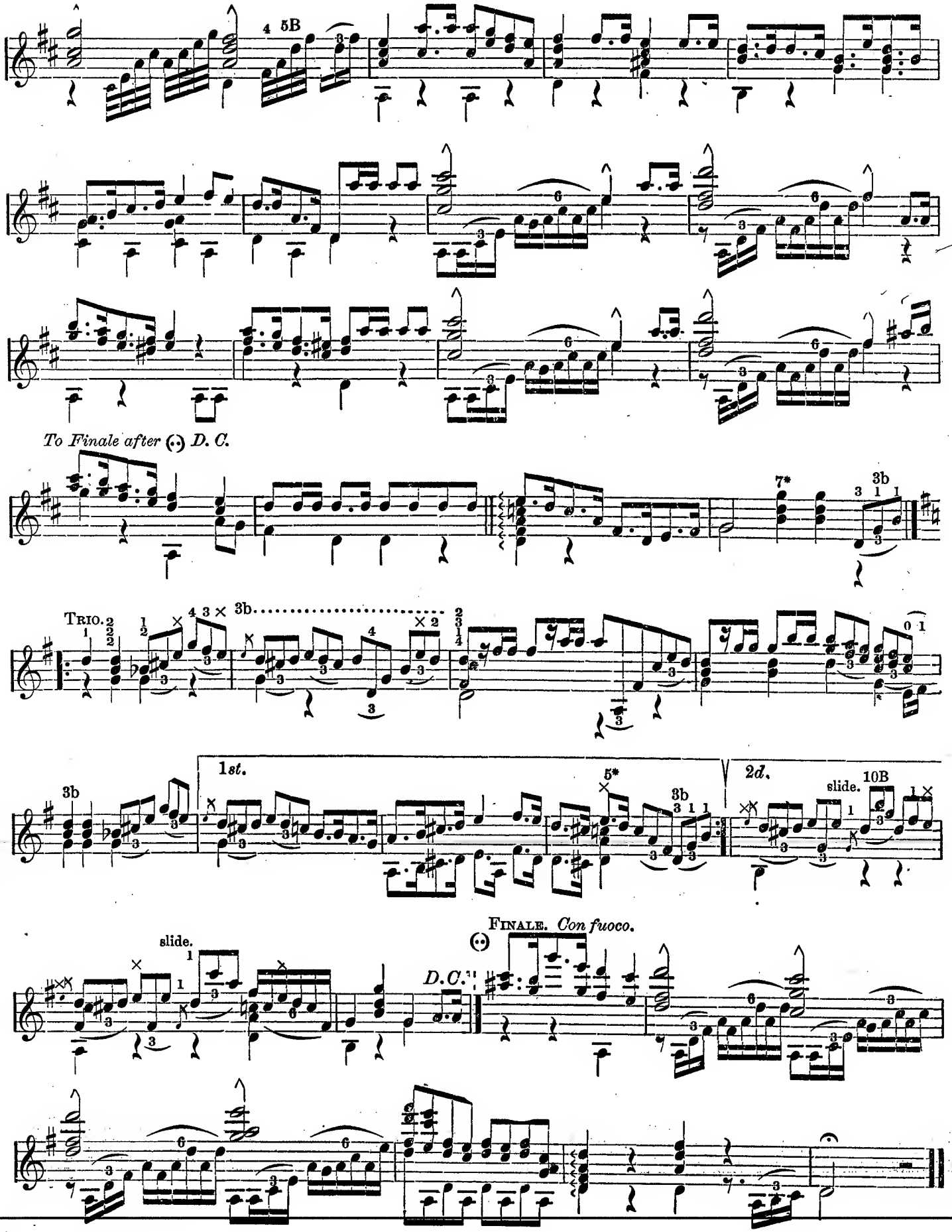
By permission, J. VAN LOAN & Co.



GRAND MARCH.

FRANK B. CONVERSE (Original.)




5B
To Finale after (:) D. C.
7*
3b
Trio.
3b
1st.
5*
3b
2d.
slide.
10B
slide.
D.C.
Finale. Con fuoco.

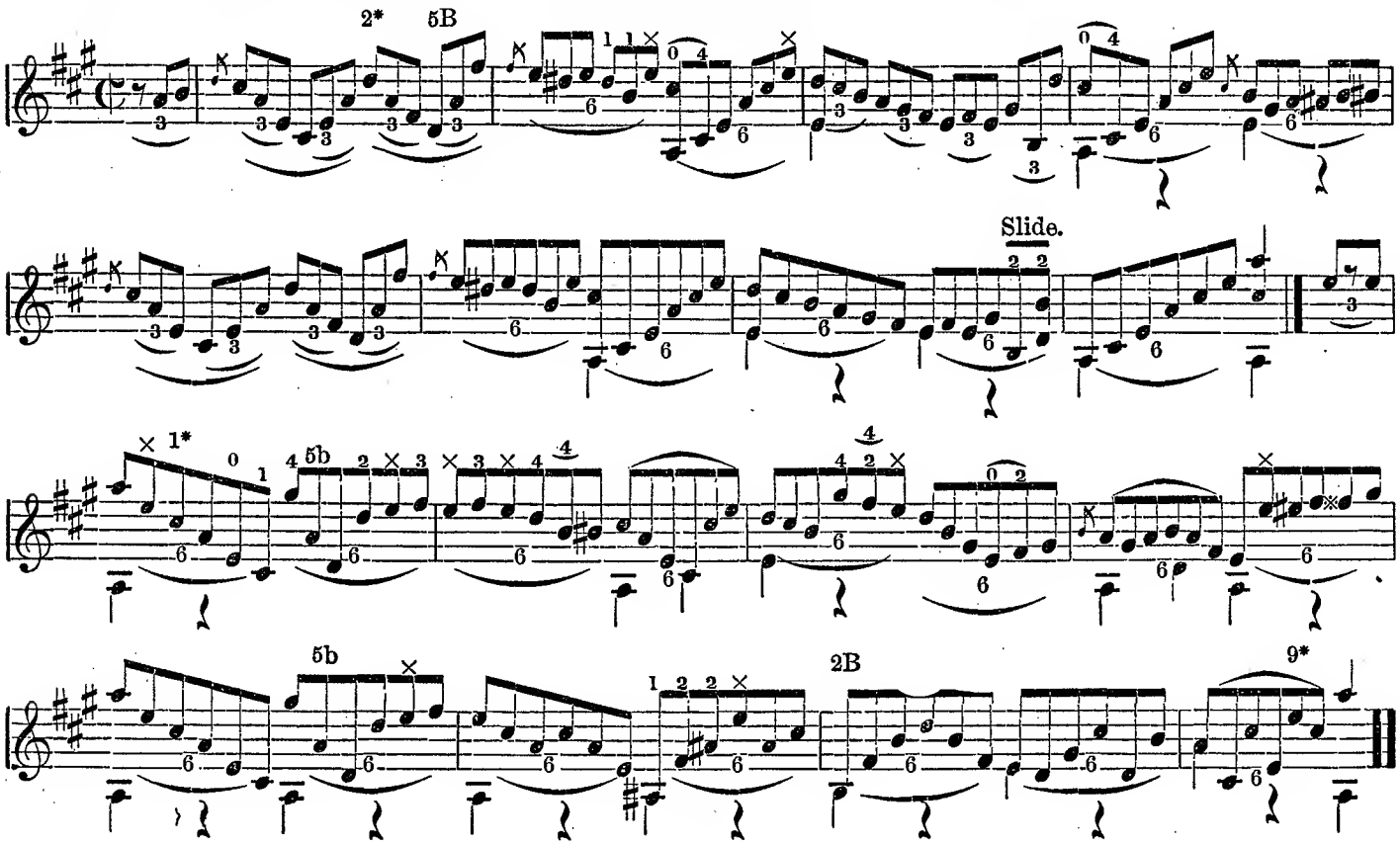
SWEET HOME VARIATIONS.

Var. 1.

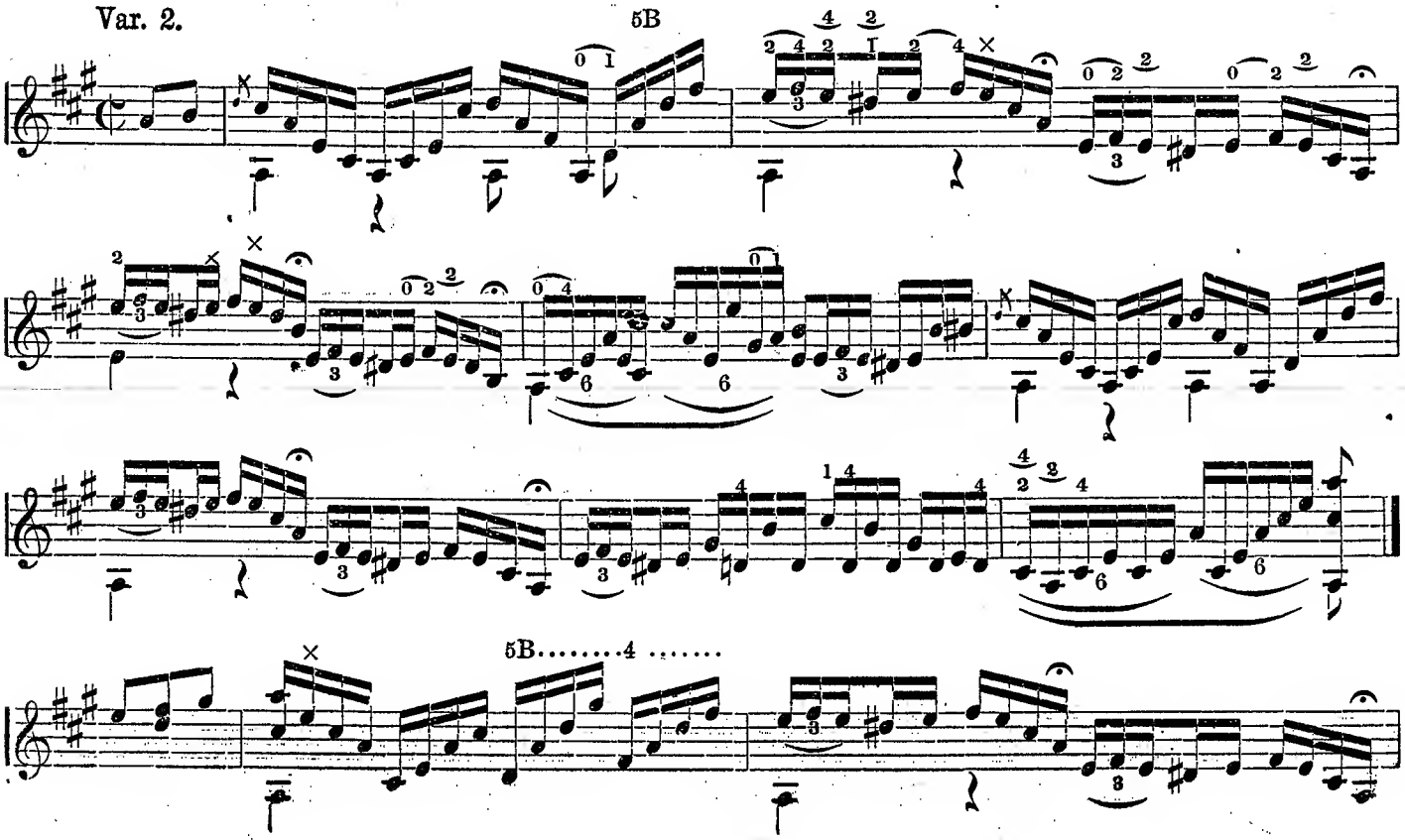
FRANK B. CONVERSE.

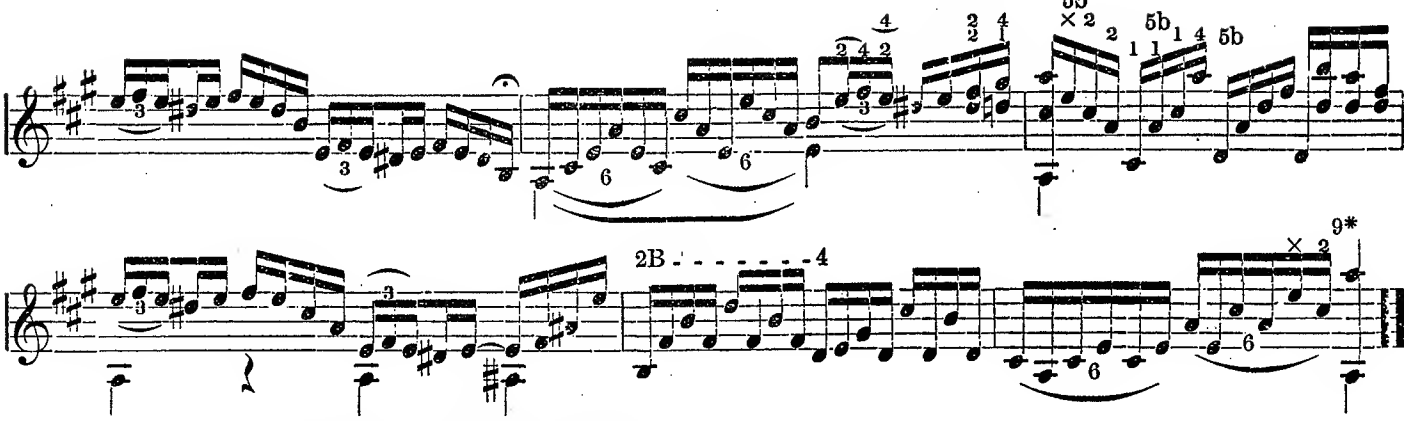
When desired the sixth stave of the *Melody*, on page 125, may be included with each major variation. Play the variation as arranged, add the sixth stave, and finish by repeating the second strain of the variation.

For a Solo, precede with the Melody. The Tremolo variation, page 124, can be added.

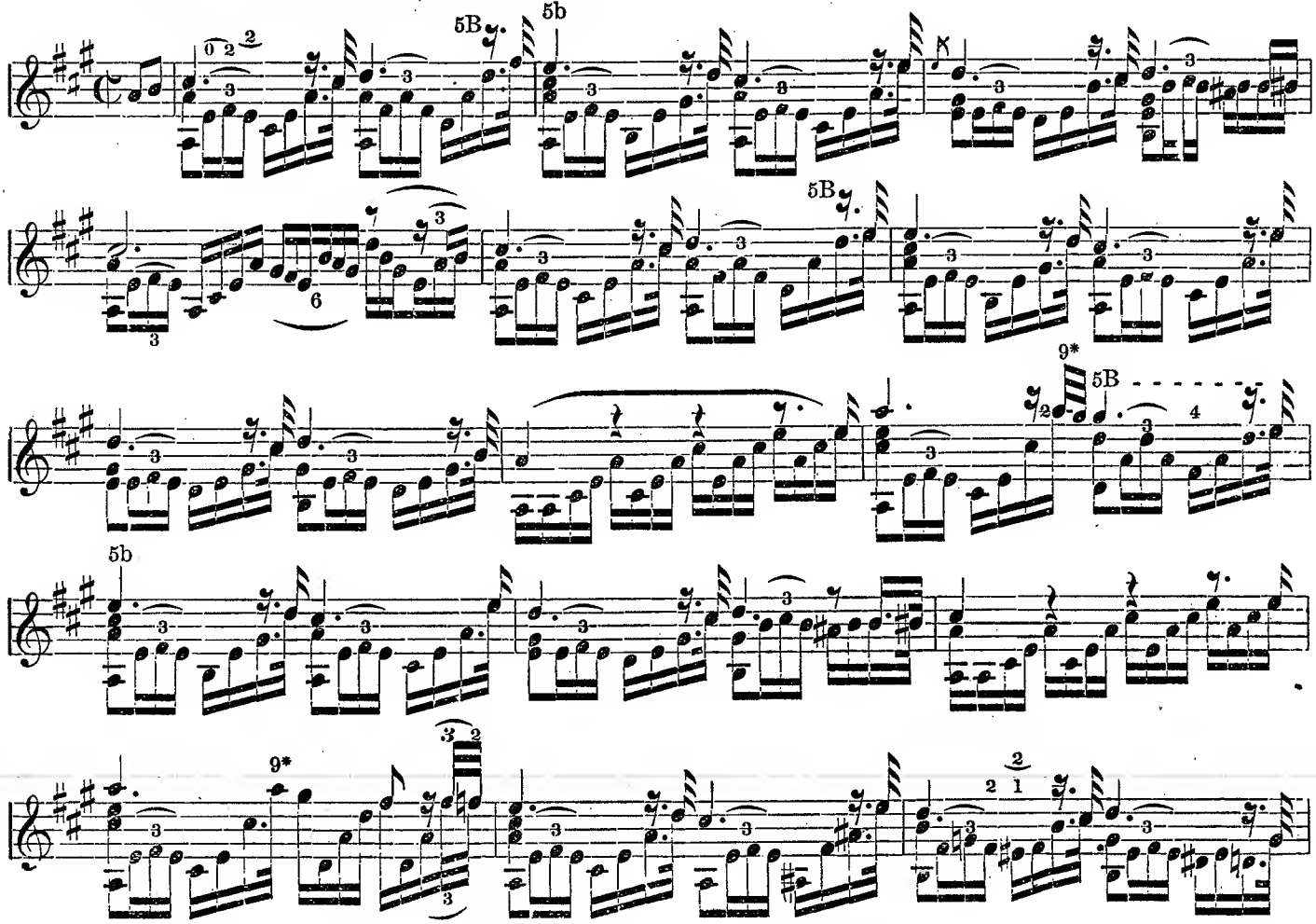


Var. 2.

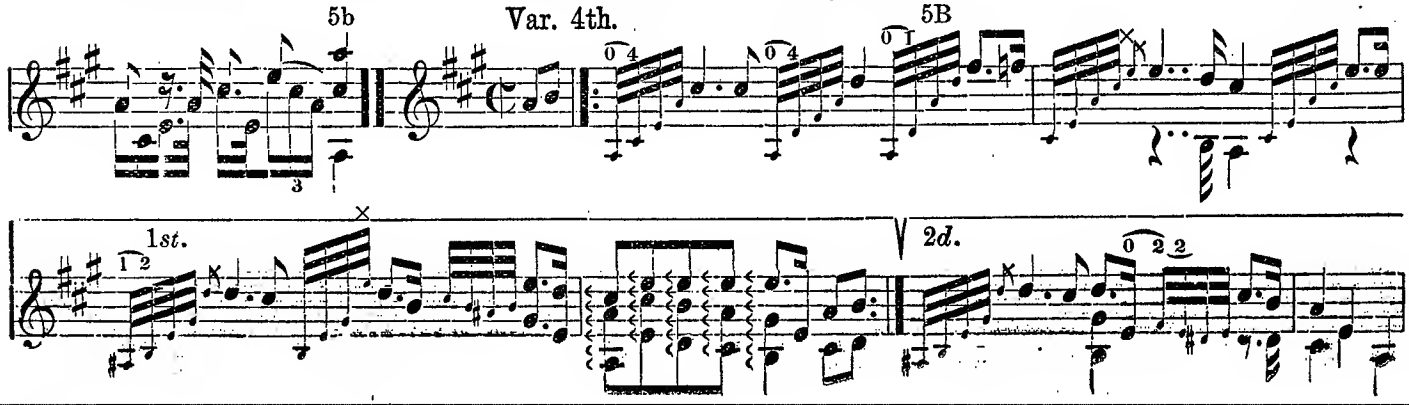




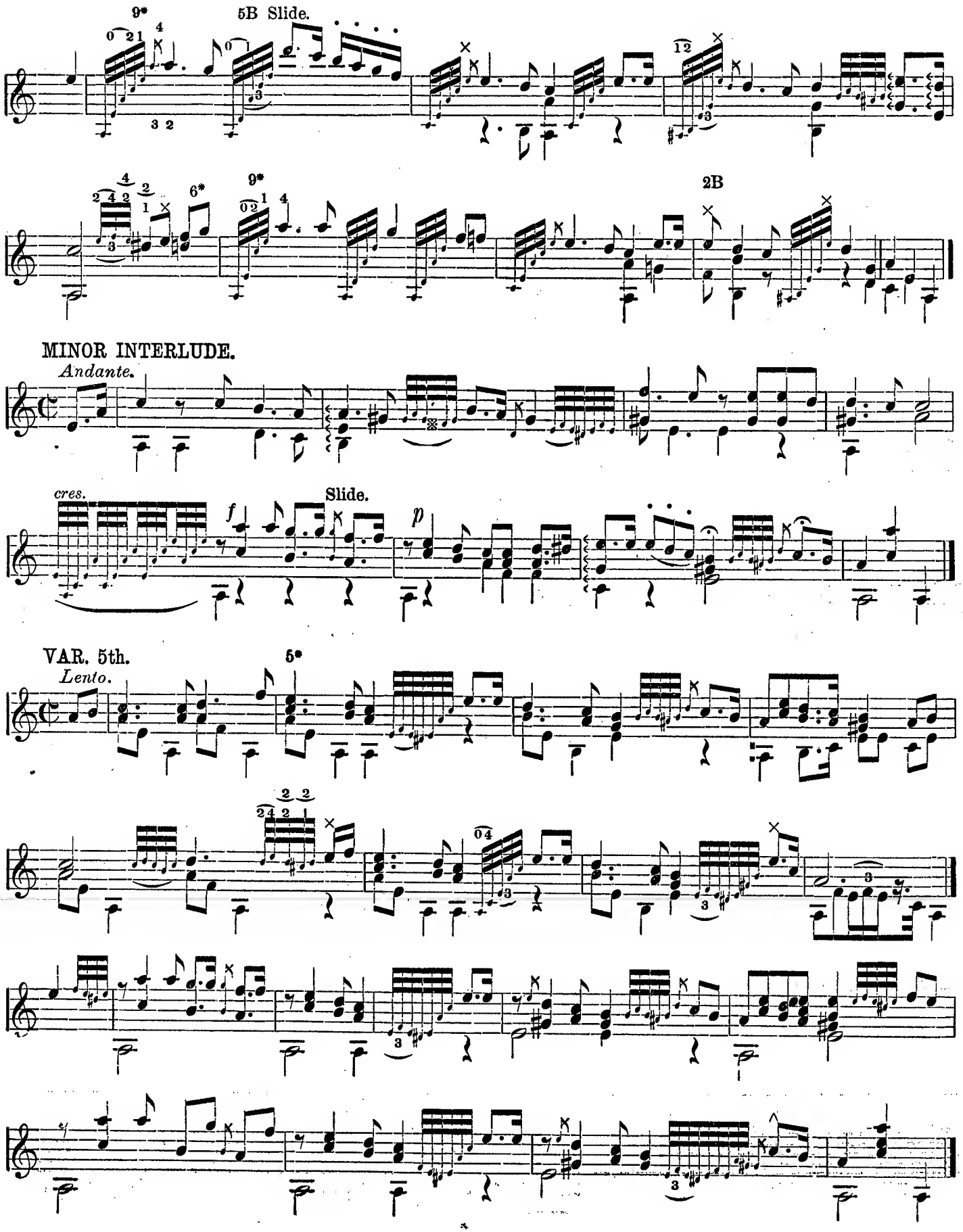
Var. 3d. Accent the Melody,—stems turned up.



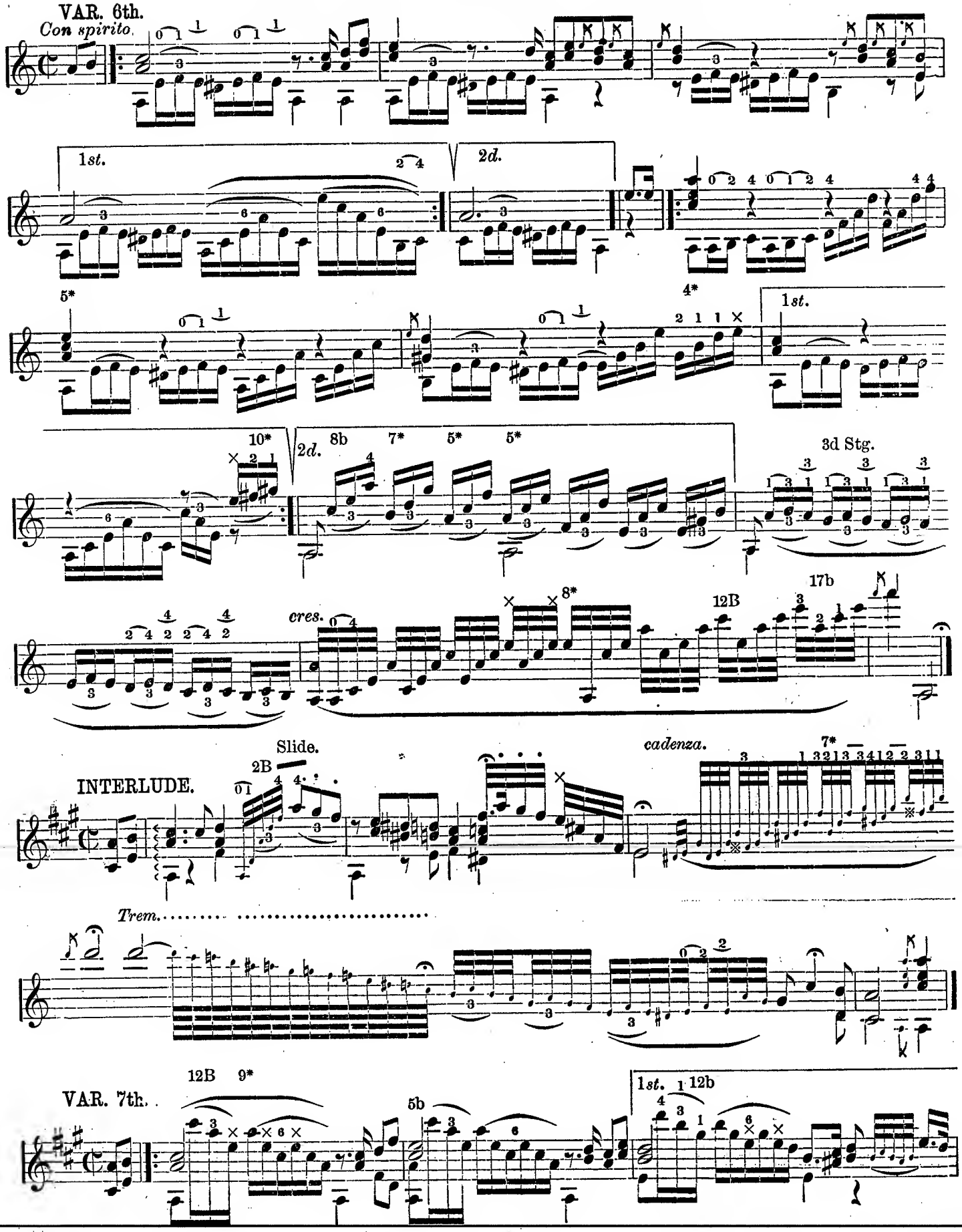
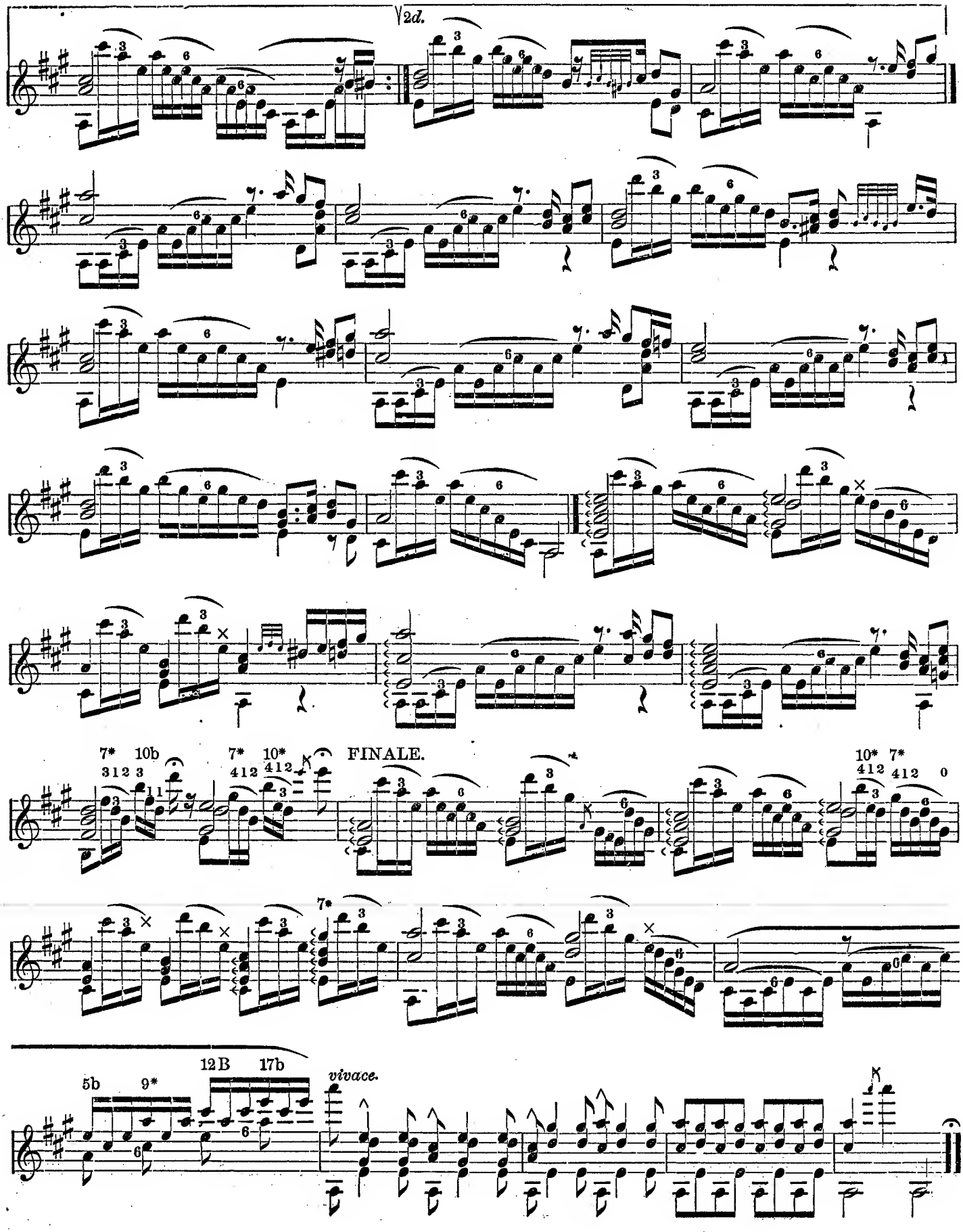
Var. 4th.



SWEET HOME VARIATIONS. Continued.



SWEET HOME VARIATIONS. Continued.



SWEET HOME VARIATIONS. Concluded.